

॥ श्रीः ॥

H. R. Anand

95

KĀVYĀDARŚA

OF DANDIN

FIRST PARICCHEDA

WITH

ENGLISH NOTES AND TRANSLATION

And Madras University Questions and Answers

BY

C. Sankara Rama Sastri, M.A., B.L.,

*Author of Annotations on Malavikagnimitra, Nagananda,
Ratnavali, Uttararamacharita, Svapnavasavadatta,
Ascharyachudamani etc. etc.*

PRINTED AND PUBLISHED BY
THE SRI BALAMANORAMA PRESS,
MYLAPORE, MADRAS.

All rights reserved by the Author.

Price]

1942

[Re. *1/10*

॥ श्रीः ॥

आचार्यदण्ड विरचितः

॥ का व्या दर्शः ॥

प्रथमः परिच्छेदः ।

WITH

ENGLISH NOTES AND TRANSLATION

And Madras University Questions and Answers

BY

C. Sankara Rama Sastri, M.A., B. L.,

*Author of Annotations on Malavikagnimitra, Nagananda,
Ratnavali, Uttararamacharita, Svapnavasavadatta,
Ascharyachudamani etc. etc.*

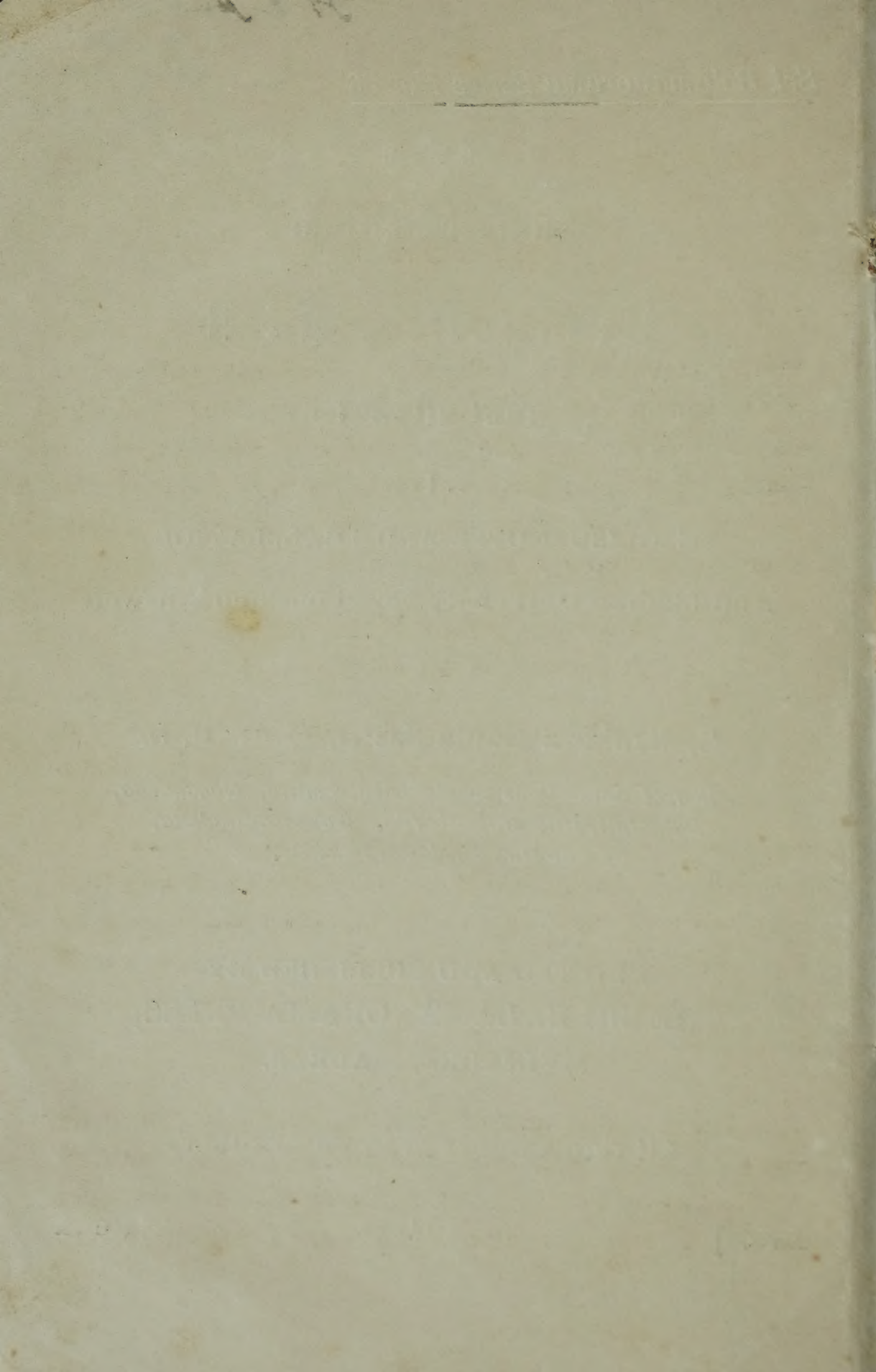
PRINTED AND PUBLISHED BY
THE SRI BALAMANORAMA PRESS,
MYLAPORE, MADRAS.

All rights reserved by the Author.

Price]

1942

[Re. 1/4/-



PREFACE

The question of the identity of Daṇḍin is beset with considerable difficulty. Are the authors of Kāvyaṅdarśa and Daśakumāracarita one and the same? A memorable couplet of Rājaśekhara in Śārṅgadharapaddhati relating to the point which rather increases than clears the mystery about the identity of Daṇḍin runs as follows:—

त्रयोऽग्नयस्त्रयो देवास्त्रयो वेदास्त्रयो गुणाः ।

त्रयो दण्डिप्रबन्धाश्च त्रिषु लोकेषु विश्रुताः ॥

It is generally believed that the three works of Daṇḍin referred to here are Kāvyaṅdarśa, Daśakumāracarita and Chandoviciti. The last of the said works is not available to us, and it has been actually doubted whether Daṇḍin was the author of a work by that name. It has also been surmised by some scholars that Chandoviciti is only a supplement to Kāvyaṅdarśa dealing with metres, now lost to us.

Daṇḍin, the author of Kāvyaṅdarśa is generally fixed by scholars in the latter half of the 7th century A. D. chiefly on the following grounds. Kāvyaṅdarśa refers to Setubandha, a Prākritic work whose

date has been proved by independent evidence to be not later than the 5th century.

महाराष्ट्राश्रयां भाषां प्रकृष्टं प्राकृतं विदुः ।

सागरः सूक्तिरत्नानां सेतुबन्धादि यन्मयम् ॥

Secondly, there is a reference in Kāvyaḍarśa to Pallava kings who ruled over Kāñcī till about the 8th century A. D.

नासिक्यमध्या परितश्चातुर्वर्ण्यविभूषिता ।

अस्ति काचित्पुरी यस्यामष्टवर्णाह्वया नृपाः ॥

(Kāvyaḍarśa III-114).

The city and the kings referred to herein have been identified as Kāñcī and Pallavas respectively by the commentator on Kāvyaḍarśa in the following passage—काञ्चीनगर्यां पल्लवा नाम क्षितिपतयः सन्तीति विवक्षितार्थस्य चतुरष्टवर्णशब्दाभ्यां व्यामोहकरत्वात्संख्यातत्वम् .

Thirdly, the last quarter of the first verse in Kāvyaḍarśa is cited by one Vijayā for the purpose of a pleasant hit at Daṇḍin. The passage in question is सर्वशुक्ला सरस्वती, and Vijayā's reference to it is in the following terms.

नीलोत्पलदलश्यामां विज्जकां मामजानता ।

वृथैव दण्डिना प्रोक्ता सर्वशुक्ला सरस्वती ॥

Now Vijayā, the author of this verse otherwise known as Vijjakā, it may be noted, was an eminent poetess who assumed the title of Sarasvatī, and her claim to that title seems to have received

support from great authorities like Rājaśekhara. She was the queen of one of the Kārṇāṭaka kings who ruled in the 7th century. The above verse suggests that Daṇḍin must have been a contemporary of her.

Now that the date of Kāvyaḍarśa is fairly settled as set out above, the question arises whether Daśakumāracarita can also be given the same date. It would be so if both these works had been composed by the same author. No doubt it is generally believed that Daṇḍin, the author of Kāvyaḍarśa, is identical with Daṇḍin, the author of Daśakumāracarita, but a close careful scrutiny will disclose that the two works could not have proceeded from the same pen. Ācārya Daṇḍin, the author of Kāvyaḍarśa, in describing prose literature says, ओजस्समास-भूयस्त्वमेतद्गद्यस्य जीवितम् (1-80). Looking at the style of Daśakumāracarita, we see it is the very reverse of the principle enunciated therein. Daśakumāracarita does not contain high-sounding words. It is marked for the simplicity of style, lack of compounds and for Prasāda, the perspicuity of style which according to Ācārya Daṇḍin is the peculiar feature of poetry. A fastidious critic like Daṇḍin who says that a single fault will spoil the whole work as a single spot of white leprosy will spoil the beauty of the entire person—स्याद्गुः सुन्दरमपि श्वित्रेणैकेन दुर्भगम्—is not at

all likely to have in his own prose work violated what according to him is the fundamental principle underlying prose composition.

So far as the First Pariccheda of Kāvyaḍarśa is concerned, a detailed analysis of its contents is given in the next page. The Second Pariccheda which runs to 356 verses deals with अर्थालंकारs or figures of speech relating to the sense. The Third and last Pariccheda deals with शब्दालंकारs or varieties of verbal pomp including चित्रबन्धs or versification by the arrangement of letters according to set designs in verses 1 to 65 ; प्रहेलिका or puzzles in verses 66 to 124 ; दोषs or literary defects in verses 125 to 187.

C. SANKARA RAMA SASTRI

Mylapore, Madras

20th February, 1942.

TABLE OF CONTENTS

	श्लोकः	पुटं		श्लोकः	पुटं
मङ्गलाचरणं	1	1	भाषाभेदेन वाङ्मयस्य		
विषयप्रतिज्ञा	2	5	चातुर्विध्यं	32-38	40
वाचामुपयोगः			प्रेक्ष्यविभागः	39	47
,, अन्वयमुखेन	3	6	वैदर्भगौडीयमार्गौ	40	50
,, व्यतिरेकमुखेन	4	7	दश गुणाः	41-42	52
वाङ्मयस्य प्रशंसा	5	8	श्लेषः	43-44	56
वाचः सम्यक्प्रयोग-			प्रसादः	45-46	60
दुष्प्रयोगयोः फलभेदः	6	9	समता	47-50	63
काव्ये दोषस्य वर्जनीयत्वं	7	11	माधुर्यं	51-61	66
शास्त्रज्ञस्य गुणदोष-			(ग्राम्यता)	62-68	75
विभागाधिकारः	8	12	सुकुमारता	69-71	80
पूर्वैः वाचां विचित्रमार्ग-			(दीप्तिः)	72	82
निबन्धः	9	13	अर्थव्यक्तिः	73-75	83
काव्यलक्षणं	10	14	उदारता	76-79	86
काव्यविभागः	11	16	ओजः	80-84	88
छन्दोनिर्देशः	12	18	कान्तिः	85-92	92
मुक्तकादिपद्यभेदाः	13	20	समाधिः	93-100	97
महाकाव्यलक्षणं	14-20	22	मार्गभेदानामानन्त्यं	101-2	103
नायकनिर्देशे मतभेदः	21-22	29	काव्यसंपदः कारणं	103	104
गद्यस्य कथाख्यायिका-			कवित्वसंपादनं	104	105
त्मना विभागविचारः	23-30	31	अकवेरपि वागुपास्तेः		
मिश्रकाव्यं	31	39	फलातिशयः	105	106

From V. 1 to 400 Sanskrit works are
the classification of the whole
Literature

॥ श्रीः ॥

आचार्यदण्डिविरचितः

॥ काव्यादर्शः ॥

K Ā V Y Ā D A R Ś A

(The Mirror of Poetry)

प्रथमः परिच्छेदः ।

चतुर्मुखमुखाम्भोजवनहंसवधूर्मम ।

मानसे रमतां नित्यं सर्वशुक्ला सरस्वती ॥ १ ॥

The First Pariccheda.

1. May the All-White Sarasvatī, (Goddess of Learning) sport for ever in (the Mānasa lake of) my mind—the Goddess that plays the she-swan to the lotuses in the form of the faces of Brahman lit, the four-faced one.

1. In consonance with the general practice of Sanskrit authors, Daṇḍin begins his work on poetics with a benedictory verse or maṅgala śloka. Maṅgala or the benediction composed by a poet

and incorporated at the beginning of his work with a view to a happy completion of the work begun without impediments generally falls under three heads—आशीस्, नमस्किया and वस्तुनिर्देश. आशीस् is the invocation of a deity to confer blessings on the reader, poet etc., and this type of Maṅgala is generally inserted at the beginning of dramas where it acquires the technical name of Nāndī śloka. नमस्किया, the second kind of Maṅgala, lies in paying homage to the deity nearest at heart to the poet. A typical example of Namaskāra Maṅgala is the opening stanza of Kālidāsa's Raghuvamśa :—

वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये ।

जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥

वस्तुनिर्देश, the third kind of Maṅgala, consists in a mere reference to some sublime object or a mention of some auspicious word or words. A typical example of this kind of Maṅgala is found in the beginning verse of Kālidāsa's Kumārasambhava which refers to the sublime Himavān who is almost on a par with gods as follows :—

अस्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः ।

पूर्वापरौ वारिनिधी वगाह्य स्थितः पृथिव्या इव मानदण्डः ॥

The question has now to be considered—Under which of these heads does this present Maṅgala śloka fall. At first sight this would appear to be an example of आशीस् inasmuch as it invokes the

goddess to be pleased to dwell for ever in the poet's heart. But it is to be noted that though words expressive of Namaskāra like वन्दे etc. are not explicitly used, the aspect of Namaskāra appeals more prominently at least by way of suggestion or ध्वनि as it is called by rhetoricians. In fact logicians construe नमस्कार as स्वावधिकोत्कृष्टत्वप्रकारकज्ञान or the idea that a deity or person is superior to one's self. Obviously the idea of paying homage to Goddess Sarasvatī looms large in this verse, and as such it can be properly classed as Namaskāra Maṅgala.

सर्वशुक्ला सरस्वती मम मानसे नित्यं रमताम्. Sarasvatī, the reputed Goddess of Learning in the Hindu pantheon, is described as All-White. The whiteness is suggestive of the cleanliness and purity in body, mind and spirit. The idea of cleanliness is carried to such an extreme that even the ornaments, seat and all other accompaniments of hers are also treated as white. Vide the following popular prayer to Goddess Sarasvatī:—

या कुन्देन्दुतुषारहारधवला या शुभ्रवस्त्रावृता

या वीणावरदण्डमण्डितकरा या श्वेतपद्मासना ।

या ब्रह्माच्युतशंकरप्रभृतिभिर्देवैः सदा पूजिता

सा मां पातु सरस्वती भगवती निःशेषजाड्यापहा ॥

शुक्ल in the word सर्वशुक्ला refers more to the characteristic of नैर्मल्य—spotlessness than to the colour. रमतां Imperative mood, 3rd person singular

of रम् to sport. The Imperative mood can be used both in the sense of command and benediction, and it is used here in the latter significance. Vide Pāṇini :— आशिषि लिङ्लोटौ. मम refers to the author Daṇḍin himself. मानसे Locative singular of मानस. मन एव मानसं. प्रज्ञादित्वाद्गु. Vide Amara :—स्वान्तं हृन्मानसं मनः. The word मानस is also suggestive of the Mānasa lake which is believed to be situate on the top of the Himalayas. The suggested analogy of the poet's mind to the Mānasa lake is appropriate in view of the fact that the Goddess who is expected to take delight therein is identified with a swan in the first half of the verse. चत्वारि मुखानि यस्य सः चतुर्मुखः means Brahman who is supposed to be possessed of four faces wherefrom the four Vedas emanated. चतुर्मुखस्य मुखान्येव अम्भोजानि, तेषां वनं, तस्मिन् हंसवधूः. A she-swan will generally live in the proximity of lotuses. Likewise Sarasvatī dwells in the four mouths of Brahman. If Brahman's faces are compared to lotuses, the Goddess can well be identified with a she-swan. वनं means a forest. In the context it means merely a collection. The figure of speech in this verse is रूपक aided by श्लेष.

The phrase सर्वशुक्ला सरस्वती has been humorously made the subject of a pleasant attack by Vijayā otherwise known as Vijjakā, a poetess who seems to have been a contemporary of Daṇḍin thus :—

नीलोत्पलदलश्यामां विज्जकां मामजानता ।

वृथैव दण्डिना प्रोक्ता सर्वशुक्ला सरस्वती ॥

The hit is particularly happy, because Vijjakā was herself given the title of Sarasvatī and her claim to that title has received support from great authorities like Rājaśekhara.

It is very curious that this introductory verse of Kāvyaadarśa has found its way into Sarasvatī Rahasyopaniṣad. This makes one feel sceptical about the genuineness of that Upaniṣad.

पूर्वशास्त्राणि संहृत्य प्रयोगानुपलक्ष्य च ।

यथासामर्थ्यमस्माभिः क्रियते काव्यलक्षणम् ॥ २ ॥

2. Having collected the scientific rules of ancients and scrutinised the usages (with reference to the application of the said rules), the description of poetry is given by us to the best of our ability.

2. In this verse the author announces the theme of his work viz., काव्यलक्षण. लक्षण ordinarily means definition or असाधारणधर्म, the peculiar characteristic of anything. Here the word लक्षण is used in an extended significance viz., the whole science of poetry. The first half of the verse declares that the science of poetics as propounded by Daṇḍin is the result of an examination of the rules that had already come in vogue both in theory and in practice. पूर्वेषां शास्त्राणि पूर्वशास्त्राणि

Accusative. The word पूर्व, ancient, refers to all the rhetoricians like Bharata, the founder of dramaturgy, Bhāmaha and others. संहृत्य Having collected the canons of poetry. प्रयुज्यन्त इति प्रयोगाः तान् प्रयोगान् उपलक्ष्य च Having also examined the works of poetry. सामर्थ्यमनतिक्रम्य यथासामर्थ्यं In keeping with our capacity, an example of अव्ययीभाव compound sanctioned by Pāṇini:—अव्ययं विभक्ति etc. क्रियते. यथासामर्थ्यं is an expression of modesty by the author.

In construing the word पूर्वशास्त्राणि (पूर्वेषां शास्त्राणि) different commentators refer to different authors under the head of पूर्व. One commentary which is printed in Mr. Rangacharya's edition construes thus:—पूर्वेषां काश्यपवररुचिप्रभृतीनाम् आचार्याणां लक्षणशास्त्राणि संहृत्य पर्यालोच्य कालिदासप्रभृतीनां प्रयोगानुपलक्ष्य च. Vādi jaṅghāla's commentary explains thus:—पूर्वशास्त्राणि मेधाविरुद्भम्महादिप्रोक्तानि काव्यलक्षणानि संहृत्य संक्षिप्य तथा प्रयोगान् काव्य-नाटकादीनि उपलक्ष्य च. Another commentary edited by Mr. Belvalkar interprets thus:—पूर्वेषां शिलालिभरत-प्रभृतीनां शास्त्राणि नाट्यसूत्रादीनि संहृत्य समुचित्य तथा प्रयोगान् व्याम-ब्राह्मीकिप्रभृतिमहाकविप्रबन्धेषु स्थितान् उपलक्ष्य.

इह शिष्टानुशिष्टानां शिष्टानामपि सर्वथा ।

वाचामेव प्रसादेन लोकयात्रा प्रवर्तते ॥ ३ ॥

3. By all means life's journey in this world is carried on with the help of words and words only sanctioned by the *literati* as well as otherwise.

3. That speech is the root-cause of all inter-course in the world is established by अन्वय and व्यतिरेक in this and the next verse respectively. Where there is speech there is worldly existence; this is अन्वय. Where there is no speech, there is no life; this is व्यतिरेक. इह In this world. लोकयात्रा The march of life. प्रवर्तते Proceeds. वाचां प्रसादेनैव Only through the favour of languages. Two kinds of languages are referred to in the first half of the verse. शिष्टैः अनुशिष्टाः तासां शिष्टानुशिष्टानाम्. शिष्ट means a person conforming to the rules of high society. In effect it refers to grammarians like Pāṇini and Patañjali. The Sanskrit language is regulated by the rules of grammar prescribed by Pāṇini and others. Hence शिष्टानुशिष्टानां refers to the words of the Sanskrit language. Obviously the author has in mind the period when Sanskrit was a spoken tongue. शिष्टानां Those that remain; other than शिष्टानुशिष्ट. This refers to all languages other than Sanskrit viz., Prākṛt and other dialects.

इदमन्धं तमः कृत्स्नं जायेत भुवनत्रयम् ।

यदि शब्दाह्वयं ज्योतिरासंसारं न दीप्यते ॥ ४ ॥

4. This triad of worlds will in its entirety become a mass of blinding darkness if the light called speech fails to blaze throughout the world.

Speech

Speech

4. This verse establishes the utility of speech by व्यतिरेक. कृत्स्नमिदं भुवनत्रयं All these three worlds viz., the earth, the heaven and the nether world. त्रयः अवयवाः अस्य समुदायस्येति त्रयं, an alternative form being त्रितयं. Vide Pāṇini:—संख्याया अवयवे तयप् and द्वित्रिभ्यां तयस्यायज्वा. भुवनानां त्रयं भुवनत्रयं अन्धं तमः जायेत Potential mood of जन्. The whole universe will be absorbed in darkness. When? शब्द इति आह्वयः यस्य तत् शब्दाह्वयं. शब्द is of two kinds, sound and speech—ध्वन्यात्मक and वर्णात्मक. It is to the latter variety that the word शब्द in the context refers. ज्योतिः Speech is identified with light. आ संसारात् आसंसारं. संसारमभिव्याप्येत्यर्थः. संसार means worldly existence. यदि न दीप्यते. If that light does not blaze. Light illuminates objects. Similarly speech illuminates the world in all times and climes.

आदिराजयशोबिम्बमादर्शं प्राप्य वाङ्मयम् ।

तेषामसंनिधानेऽपि न स्वयं पश्य नश्यति ॥ ५ ॥

5. See. The image of the fame of ancient kings having reflected in the mirror of literature does not itself become extinct though they are extinct.

5. In this verse speech or literature is identified with a mirror in which the fame of ancient kings like Nala, Nahuṣa, Māndhātṛ and others

gets reflected. The peculiarity of this mirror is that though the image ceases to be, the reflection continues. आदयश्च ते राजानश्च आदिराजाः, तेषां यश एव बिम्बं आदिराजयशोबिम्बं is the subject of this sentence. वागेव वाङ्मयः. स्वार्थे मयट्. तं वाङ्मयं आदर्शं प्राप्य Having come in contact with the mirror of speech. तेषमासंनिधानेऽपि Even in the absence of those kings. स्वयं न नश्यति Does not itself perish. पश्य See. This stanza has been cited by Vidyānātha in his Pratāparudrīya to substantiate that a theme stands to gain by its treatment in literature.

गौगौः कामदुघा सम्यक्प्रयुक्ता स्मर्यते बुधैः ।

दुष्प्रयुक्ता पुनर्गोत्वं प्रयोक्तुः सैव शंसति ॥ ६ ॥

6. Speech employed aright is deemed by wise men to be a cow yielding all desires. Whereas employed amiss, it betrays the degradation of its employer.

6. The first गौः means speech, and the second गौः a cow. सम्यक् प्रयुक्ता गौः कामदुघा गौः बुधैः स्मर्यते. For the different meanings of गो, vide Amara:—स्वर्गेषुपशुवा-
ग्वज्रदिङ्नेत्रघृणिभूजले । लक्ष्यदृष्ट्या स्त्रियां पुंसि गौः. कामान् दुग्ध इति कामदुघा formed by the addition of the कृत् suffix अ (कप्) when the final ह् of the root दुह् changes to घ्. Vide Pāṇini:—दुहः कब्धश्च. The idea that speech rightly used brings about immense benefit can be

traced to the following śruti:—एकः शब्दः सुष्ठु प्रयुक्तः सम्यग्ज्ञातः स्वर्गे लोके कामधुग्भवति. The rules of speech wrongly used and improperly utilised are referred to in the second half of the verse:—दुष्प्रयुक्ता पुनः सैव प्रयोक्तुः गोत्वं शंसति. गोर्भावः गोत्वं. The quality of a beast. The idea of this verse has got an exact parallel in the following extract from Mahābhāṣya :—

यस्तु प्रयुक्ते कुशले विशेषे शब्दशब्दव्यवहारकाले ।

सोऽनन्तमाप्नोति जयं परत्र वाग्योगादिदुष्कृतिं चापशब्दैः ॥

As to the several benefits accruing from कव्य or good poetry which represents the essence of speech, Kāvya-prakāśa says :—

काव्यं यशसेऽर्थकृते व्यवहारवेदे शिवेतरक्षकम् ।

सद्यः परनिर्वृतये कान्वासंमिततपोपदेशयुजे ॥

Poetry contributes to fame, wealth, worldly knowledge, removal of ills, instantaneous supreme delight and the offer of wholesome counsels as by a sweetheart.

Another śloka of ancients on the same point runs thus :—

धनार्थकाममोक्षेषु वैचक्षण्यं कलमु च ।

करोति कीर्तिं प्रीतिं च साधुकाव्यनिषेवणम् ॥

That of all the benefits of good literature the one that is pre-eminently recognised by rhetoricians is the delight afforded to the reader. Consistent with this view, Jagannātha Paṇḍita in his Rasa-gaṅgādhara defines Kāvya thus :—रमणीयार्थप्रतिपादकः शब्दः काव्यम्.

The author of Daśarūpaka sneers at those innocent people who describe the accrual of the four Puruṣārthas as the beneficent result of poetry, oblivious of the aesthetic pleasure that is the supreme goal of poetry. He says :—

आनन्दनिष्ठ्यन्दिषु रूपकेषु व्युत्पत्तिमात्रं फलमव्यवृद्धिः ।

नोऽव्युत्पत्तिर्द्वासादिवदाह साधुस्तस्मै नमः स्यादुपगच्छमुखाय ॥

तदल्पमपि नोपेक्ष्यं काव्ये दुष्टं कथंचन ।

स्याद्वपुः सुन्दरमपि श्वित्रेणैकेन दुर्मगम् ॥ ७ ॥

body

a story of white leprosy

7. Hence the slightest flaw should not be tolerated in poetry on any account. A body, though handsome, will be repulsive by a single dot of white leprosy.

7. तत् means तस्यैव. Therefore ; since speech used amiss is attended by dire consequences. काव्ये In literature. अल्पमपि दुष्टं formed by adding the suffix त (भवेत्) to the root दुष्. दुष्टं means दोषः. कथंचन By any means. न, उपेक्षितुं योग्यं उपेक्ष्यं Should not be neglected. This is substantiated by an analogy set out in the second hemistich of the verse. सुन्दर-मपि वपुः एकेन श्वित्रेण दुर्मगं स्यात्. So says Bhāmaha too :—

सर्वथा पदमप्येकं न निगाद्यमवयवत् ।

विलक्षणेन काव्येन दुःसुतेनेव निन्द्यते ॥

Of literary flaws Daṇḍin refers to ten kinds in the third Pariccheda of Kāvyādarśa as follows:—

अपार्थं व्यर्थमेकार्थं ससंशयमपक्रमम् ।

शब्दहीनं यतिभ्रष्टं भिन्नवृत्तं विसन्धिकम् ॥

देशकालकलालोकन्यायागमविरोधि च ।

इति दोषा दशैवैते वर्ज्याः काव्येषु सूरिभिः ॥

That faultlessness is a chief essential of poetry is emphasised by the author of Kāvyaprakāśa in his definition of Kāvya thus:—तददोषौ शब्दार्थौ सगुणावनलं-
कृती पुनः कापि.

गुणदोषानशास्त्रज्ञः कथं विभजते जनः ।

किमन्धस्याधिकारोऽस्ति रूपभेदोपलब्धिषु ॥ ८ ॥

8. How can a man not conversant with the science distinguish between merits and defects? Has a blind man got the power to perceive the distinction in colours?

8. The author now says that a knowledge of the science of poetics is essential for distinguishing good and bad poetry. जानातीति ज्ञः according to Pāṇini:—इगुपधज्ञाप्रीकिरः कः शास्त्रस्य ज्ञः शास्त्रज्ञः, स न भवतीति अ-
शास्त्रज्ञः One not acquainted with the science of poetics or other śāstras like Vyākaraṇa and Tarka which bear upon Poetics. जनः, गुणाश्च दोषाश्च तान् गुणदोषान् कथं विभजते. Guṇas or literary merits are referred to later on in this chapter beginning from Verse 41.

The tenfold Doṣas have already been referred to in the notes on the previous verse. The second half of the verse substantiates the idea of the first half by means of an analogy. रूपस्य भेदाः, तेषाम् उपलब्धयः तासु रूपभेदोपलब्धिषु. अन्धस्य अधिकारः अस्ति किम् । रूप or colour has been defined by logicians as that quality which can be perceived only by the eyes. चक्षुर्मात्रग्राह्यो गुणो रूपम्. रूपभेदाः means the varieties of colour which logicians describe as sevenfold :—तच्च शुक्लनीलपीतरक्तहरितकपिशचित्रभेदात्सप्तविधम्. Regarding these colours, Nāiyāyikas state that all of them are found in the earth, the non-shining white alone in water and the shining white alone in fire. Vide Tarkasaṅgraha:—पृथिवीजलतेजोवृत्ति. तत्र पृथिव्यां सप्तविधम् । अभास्वरशुक्लं जले । भास्वरशुक्लं तेजसि ।

अतः प्रजानां व्युत्पत्तिमभिसंधाय सूरयः ।

वाचां विचित्रमार्गाणां निबबन्धुः क्रियाविधिम् ॥ ९ ॥

9. Hence learned men, with a view to giving scientific instruction to the people, laid down rules for the kinds of speech obtaining in different schools.

9. अतः formed by adding the ablative suffix तस् to एतद्. Vide Pāṇini :—एतदोऽन्. अतः means therefore. Since a knowledge of Śāstras is essential for distinguishing between literary merits and faults.

सूरयः Learned men like Bharata, Bhāmaha and others. Vide Amara :— धीमान् सूरिः कृती कृष्टिलब्धवर्णो विचक्षणः प्रजानां व्युत्पत्तिमभिसंधाय. प्रजा refers to the less enlightened folk. व्युत्पत्ति Scientific knowledge. अभिसंधाय Having in mind. निबबन्धुः Compiled. क्रियाविधिं The code of rules. वाचां Relating to the various kinds of speech. विचित्रमार्गाणां That had proceeded on different lines in the different schools like Gaudas, Vaidarbhas etc. The idea is that different rules were enunciated by the different schools of thought in literary criticism.

तैः शरीरं च काव्यानामलंकाराश्च दर्शिताः ।

शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली ॥ १० ॥

10. The frame of poetry and its decorative devices have been pointed out by them. Its frame consists of a group of words characterised by a happy idea.

10. तैः refers to the rhetoricians of old referred to in the previous stanza. काव्यानां शरीरं The form of all kinds of poetry. अलंकाराः means not only figures of speech but also all literary excellences. दर्शिताः Have been shown. शरीरं तावत् The body or form of poetry. तावत् is used as a rhetorical flourish. इष्टेन अर्थेन व्यवच्छिन्ना पदावली. The definition of काव्य or poetry is इष्टार्थव्यवच्छिन्ना पदावली. A group of words suggestive

of an elegant sense. To the same effect is its definition given in Rasagaṅgādhara:—रमणीयार्थप्रतिपादकः शब्दः काव्यम्. Poetry consists of two elements—शब्द and अर्थ. It is well brought out by the definition given by Mammata in his Kāvya Prakāśa—तददोषौ शब्दार्थौ सगुणावनलंकृती पुनः क्वापि. Vidyānātha in his Prātāparudrīya repeats the same definition thus:—अदोषौ सगुणौ सालंकारौ शब्दार्थौ काव्यम्.

Now let us examine the conception of poetry according to Ālaṃkārikas. Words constituting poetry are deemed to be the body of poetry, Rasa or emotion the soul. Guṇas are treated as valour and the like qualities, and Ālaṃkāras or figures of speech as its ornaments. The most important element of poetry is Rasa or emotion. Rasa can never be expressed. It can only be suggested. If Rasa represents the soul, the sentence which gives rise to Rasa is but a vehicle. Hence शब्द or the language in which a poetic thought is couched is described as शरीरं the body. In the absence of Rasa or some similar suggested happy idea the frame of poetry is but a corpse. Hence the adjective इष्टार्थव्यवच्छिन्ना qualifying पदावली in Daṇḍin's definition. Ālaṃkāras are but a mere embellishment appearing in the body and improving the attraction of a living person. The futility of अलंकार without the soul-force of Rasa has been vividly brought out by Nīlakaṇṭhādīkṣita thus:—

अन्योन्यसंसर्गविशेषरम्याप्यलंकृतिः प्रत्युत शोचनीया ।

निर्व्यङ्ग्यसारे कविसूक्तिबन्धे निष्क्रान्तजीवे वपुषीव दत्ता ॥

Consistent with this view, Viśvanātha in his Sāhityadarpaṇa stresses the importance of Rasa in his definition of poetry :—वाक्यं रसात्मकं काव्यम्.

A vivid description of poetry presented as a human mechanism is given in the following extract from Pratāparudrīya :—

शब्दार्थौ मूर्तिराख्यातौ जीवितं व्यङ्ग्यवैभवम् ।

हारादिवदलंकारास्तत्र स्युरुपमादयः ॥

श्लेषादयो गुणास्तत्र शौर्यादय इव स्थिताः ।

आत्मोत्कर्षावहास्तत्र स्वभावा इव रीतयः ॥

शोभामाहार्यिकीं प्राप्ता वृत्तयो वृत्तयो यथा ।

पदानुगुण्यविश्रान्तिः शय्या शय्येव संमता ॥

रसास्वादप्रभेदाः स्युः पाकाः पाका इव स्थिताः ।

प्रख्याता लोकवदियं सामग्री काव्यसंपदः ॥

पद्यं गद्यं च मिश्रं च तन्निधैव व्यवस्थितम् ।

पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा ॥ ११ ॥

11. Literature is classified as threefold—poetry, prose and a mixture of both. A poetic piece consists of four feet, and it is of two kinds—Vṛtta and Jāti.

11. तत् means काव्यशरीरं. चतुर्णां पदानां समाहारः चतुष्पदी. The feminine suffix ङीप् and the substitution of पत् to पाद् are laid down by Pāṇini :—द्विगोः and पादः

पद् respectively. The two varieties of padya or verse are वृत्त and जाति. Vṛtta is regulated by gaṇas or tri-syllabic combinations referred to in the works of prosody. They are eight in number, and they cover all possible combinations of syllables. All the three syllables may be long in which case the group is known as मगण. When all the three are short the combination is नगण. When the first, second and third syllables are short, the other two being long, the combinations are known as यगण, रगण and तगण respectively. When the 1st, 2nd and 3rd syllables are long, the other two being short, the groups are known as भगण, जगण and सगण respectively. The following verse summarises the above rules.

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।

भजसा गौरवं यान्ति मनौ तु गुरुलाघवे ॥

The other variety of verse known as Jāti is regulated by Mātrās or syllabic instants. A short vowel has one mātrā, and a long vowel two mātrās. A short vowel followed by a conjunct consonant is also deemed to be long for the purpose of prosody. आर्या, गीति and the like metres fall within the province of Jāti whereas अनुष्टुप्, उपजाति and others within that of Vṛtta.

Vṛtta is sub-divided into सम, अर्धसम and विषम. In Samavṛtta metres all the four feet contain the same number of syllables. In the Ardhasamavṛtta metres the first and third quarters contain the

same number of syllables, and similarly the second and fourth quarters ; the first and second feet as also the third and fourth feet are not equal in the number of syllables. In the Viṣamavṛtta metres all the four feet are dissimilar in size. Vide the following extract from Vṛttaratnākara :—

सममर्धसमं वृत्तं विषमं च तथापरम् ॥
 अंग्रयो यस्य चत्वारस्तुल्यलक्षणलक्षिताः ।
 तच्छन्दःशास्त्रतत्त्वज्ञाः समं वृत्तं प्रचक्षते ॥
 प्रथमांग्रिसमो यस्य तृतीयश्चरणो भवेत् ।
 द्वितीयस्तुर्यवद्वृत्तं तदर्धसममुच्यते ॥
 यस्य पादचतुष्केऽपि लक्ष्म भिन्नं परस्परम् ।
 तदाहुर्विषमं वृत्तं छन्दश्शास्त्रविशारदाः॥

छन्दोविचित्यां सकलस्तत्प्रपञ्चो निदर्शितः ।

सा विद्या नौर्विविक्षूणां गम्भीरं काव्यसागरम् ॥ १२ ॥

12. Its details have been exhaustively dealt with in Chandoviciti. That science is a ship to those that wish to sail on the unfathomable ocean of poetry.

12. तस्य प्रपञ्चः तत्प्रपञ्चः An elaborate treatment of poetry with reference to its twofold classification of Vṛtta and Jāti. सकलः Exhaustive or comprehensive, adjectival to तत्प्रपञ्चः. छन्दसां विचितिः छन्दोविचितिः The science of prosody lit., an examination of metres. This by itself is not sufficient evidence to support

the theory that Dandin was the author of a work known as छन्दोविचिति. निदर्शितः Has been set out. सा विद्या refers to the science of Prosody. गम्भीरं. काव्यमेव सागरः तं काव्यसागरं. Poetry is identified with the huge ocean. वेष्टुम् इच्छूनां विविक्षूणां To those desirous of entering. नौः means a ship. The figure of speech in this passage is रूपक.

It has been usual to ascribe the authorship of a work known as छन्दोविचिति to Dandin. The only ostensible authority for the theory is the following :—

त्रयोऽग्रयस्त्रयो देवास्त्रयो वेदास्त्रयो गुणाः ।

त्रयो दण्डिप्रबन्धाश्च त्रिषु लोकेषु विश्रुताः ॥

The three works ascribed to Dandin on the authority of this verse are काव्यादर्श, दशकुमारचरित and छन्दो-विचिति. That Kāvyaādarśa and Daśakumāracarita could not have proceeded from the same pen is the generally accepted conclusion of scholars at present. With regard to Chandoviciti, no such work of Dandin by that name is extant to-day. In the absence of any positive evidence there is no reason to suppose that the word छन्दोविचिति in the text is written by Dandin himself. On the other hand, it will be proper to treat छन्दोविचिति as a generic name meaning the science of prosody. In this generic sense several other authors too have used the word. Vide the following :—षडङ्गो वेदः—छन्दः कल्पो व्याकरणं ज्योतिषं निरुक्तं शीक्षा छन्दोविचितिरिति ।

Āpastamba II Pr. iv, 10 & 11.

छन्दोविचितिरिव मालिनीसनाथा.....Subandhu's Vāsavadattā.
शब्दस्मृत्यभिधानकोशच्छन्दोविचितिकलाकामशास्त्रदण्डनीतिपूर्वा विद्याः and
छन्दोविचितेर्वृत्तसंशयच्छेदः Vāmana I. iii, 3 & 6.
Further the word विद्या in सा विद्या नौर्विविधूणां would mean
the science and not any particular work.

मुक्तकं कुलकं कोशः संघात इति तादृशः ।

सर्गबन्धांशरूपत्वादनुक्तः पद्यविस्तरः ॥ १३ ॥

13. Mukataka, Kulaka, Kośa, Saṅghāta and such like classification of poetry have not been mentioned, because they are but fragments of poems constituted by chapters.

13. The numerous varieties of poetry like Mukataka and others being based on no substantial ground for differentiation, the author opines that they do not deserve specific treatment and merely makes a passing mention of it. Mukataka is a single stanza, finite by itself. Kulaka is a group of two or more stanzas forming a single sentence. Kośa is a mere grouping of different stories without a common thread. कोशः अनेकभिन्नार्थकथाप्रथितः कथाकेशः. Saṅghāta is a string of several stanzas on the same theme not divided into chapters. संघातः असर्गबन्धः अभिमतैकवस्तुनिरूपणप्रवणः. Examples of Mukataka are abundant in literature; in fact every śloka that has no common predicate with another exemplifies

Muktaka. An example of Kulaka can be noticed in the verses in the first Canto of Raghuvamśa beginning from सोऽहमाजन्मशुद्धानां and ending with रघूणामन्वयं वक्ष्ये. For Kośa, Mahābhārata is an eminently fit example; it contains at different stages different stories that have little bearing on its main theme. सङ्घात is illustrated by poems such as Meghadūta, Sūryaśataka and so on. With regard to Kulaka, a still further ramification has arisen in later times. We hear of युग्म made up of two verses, विशेषक made up of three, कलापक made up of four and so on.

द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैर्विशेषकम् ।

कलापकं चतुर्भिः स्यात्तदूर्ध्वं कुलकं मतम् ॥

All these distinctions are of little consequence and have been rightly brushed aside by the author. The reason for ignoring them is set out in the phrase सर्गबन्धांशरूपत्वात्. सर्गणां बन्धः सर्गबन्धः A series of chapters. The author defines Mahākāvya as सर्गबन्ध. तस्य अंशरूपत्वात् The petty distinctions like Muktaka and others form but a part of a Mahākāvya which consists of a number of chapters. No doubt with reference to Muktaka and Kulaka, this statement will be quite accurate. But what about Kośa and Saṅghāta? Kośa might or might not be part and parcel of some Mahākāvya and so also Saṅghāta. The reason सर्गबन्धांशरूपत्वं will apply literally only to those cases where they are found in the midst

Quesp: What are the requisites of a Mahākāvya?
1004793

of another bigger poem. In the case of others though the specified reason is not literally true, there is no difference in principle.

सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम् ।

आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम् ॥ १४ ॥

14. A series of chapters constitutes a Mahākāvya, and its definition is given hereunder. Benediction, homage or the mention of a (sublime) object marks its commencement.

14. सर्गबन्ध is given as the definition of a Mahākāvya. तस्य लक्षण The characteristics that go to make up a Mahākāvya. उच्यते They are mentioned in the next five verses. The words आशीस्, नमस्क्रिया and वस्तुनिर्देश have been already explained in the notes on the first śloka.

इतिहासकथोज्झूतमितरद्वा सदाश्रयम् ।

चतुर्वर्गफलोपेतं चतुरोदात्तनायकम् ॥ १५ ॥

नगरार्णवशैलर्तुचन्द्रार्कोदयवर्णनैः ।

उद्यानसलिलक्रीडामधुपानरतोत्सवैः ॥ १६ ॥

विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः ।

मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि ॥ १७ ॥

अलंकृतमसंक्षिप्तं रसभावनिरन्तरम् ।

सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसन्धिभिः ॥ १८ ॥

सर्वत्र भिन्नवृत्तान्तरूपेतं लोकरञ्जकम् ।

काव्यं कल्पान्तरस्थायि जायेत सदलंकृति ॥ १९ ॥

15 to 19. The theme of poetry must derive its source from historical tradition, or otherwise with some substantial background. It must be conducive of the fourfold fruits of life. Its hero should be efficient and noble. It should be adorned by descriptions of cities, seas, mountains, seasons, sunrise and moonrise, of parks, sports in water, drinking bouts and amorous dalliances; by separations of sweethearts, wedlocks and descriptions of the births of princes; by diplomacy, the sending of embassy, tours, battles and the hero's glories. The poem should not be too brief. It must be filled with emotions and noble sentiments. It must be divided into chapters not too long, with metres pleasant to hear and with the pieces of plot well knit together. The metres at the end of all chapters should differ from those in the body, and the poem should contain elegant figures of speech. Such a poem is bound to please the world and would last down to the deluge.

15 to 19. When dealing with the characteristics of poetry, the author first refers to the theme.

Usually the theme of poetry can be traced to इतिहासकथा—stories recorded in history. Rāmāyaṇa and Mahābhārata are Itihāsas. इतरद्वा. This gives the option to the poet to choose the theme elsewhere from history, provided it is सदाश्रयं. सन् आश्रयः यस्य तत् सदाश्रयं. Sometimes the source may be purāṇas or chronicles like कथासरित्सागर, बृहत्कथा and so on. It is to be noted that no Mahākāvya is composed with an absolutely fictitious background. In this respect it differs from the Rūpakas some of which, प्रकरण for instance, are built upon a plot which is purely a creature of the poet's imagination. चतुर्णां वर्गः चतुर्वर्गः, स एव फलं, तेन उपेतं. चतुर्वर्ग means the four Puruṣārthas or the ends of human existence. viz., धर्म virtue, अर्थ wealth, काम pleasures and मोक्ष salvation. Vide Amara:—त्रिवर्गो धर्मकामार्थैश्चतुर्वर्गः समोक्षकैः. It is not necessary that all the Puruṣārthas should result from a poem. It will suffice if any one or more are intended as the case may be. चतुरः उदात्तश्च नायकः यस्य तत् चतुरोदात्तनायकम्.

Nāyakas or heroes in literature are divided into four classes:—धीरोदात्त, धीरोद्धत, धीरललित and धीरशान्त. Valour, magnanimity, strength of character, resoluteness and all other rare virtues are the characteristics of a Dhīrodātta. Rāma, Jīmūtavāhana and the like are examples of this type. Haughtiness due to strength and valour, love of power, self-glorification, emulation, greed and the

like are characteristic of the Dhīroddhata. Paraśu-rāma, Bhīmasena, Rāvaṇa and others fall under this category. Free from care, addicted to fine arts and love and easy-going is the Dhīralalita, of whom Vatsarāja, the hero of Ratnāvalī, is a typical example. Dhīraśānta is an average hero possessed of humility, sweetness, liberality and other good qualities, ordinarily a Brahmin, like Mādhava in Mālatīmādhava. Vide Daśarūpaka—

महासत्त्वोऽतिगम्भीरः क्षमावानविकत्थनः ।

स्थिरो निगूढाहंकारो धीरोदात्तो दृढव्रतः ॥

दर्पमात्सर्यभूयिष्ठो मायाच्छद्व्यपरायणः ।

धीरोद्धतस्त्वहंकारी चलश्चण्डो विकत्थनः ॥

निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः ।

सामान्यगुणयुक्तस्तु धीरशान्तो द्विजादिकः ॥

Of the said four types of heroes it is the धीरोदात्त that is invariably introduced as the principal hero in a Mahākāvya.

Verses 16 and 17 refer to the descriptions that generally occur in a Mahākāvya. नगराणि च अर्णवश्च शैलाश्च ऋतवश्च चन्द्रार्कोदयौ च, तेषां वर्णनैः This and the next four instrumentals are to be taken along with अलंकृतं. उद्यानानि च सलिलक्रीडा च मधुपानं च रतोत्सवश्च तैः The masculine at the end of the compound is due to Pāṇini:— परवलिङ्गं इन्द्रतत्पुरुषयोः. विप्रलम्भ means separation of lovers both before and after matrimony. विप्रलम्भ also means deceits in which sense the commentator Vādijaṅghāla takes it. मन्त्रश्च दूतश्च प्रयाणं च आजिश्च

नायकाभ्युदयाश्च तैः अपि अलंकृतं A poem should be beautified by these descriptions. असंक्षिप्तं To constitute a Mahā-kāvya, a poem should have some decent length. रसैश्च भावैश्च निरन्तरं A poem must be brimming with Rasas and Bhāvas.

What is Rasa? It has been defined in Daśa-rūpaka as follows :—

विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः ।

आनीयमानः स्वादुत्वं स्थायी भावो रसः स्मृतः ॥

Rasa consists of a स्थायिभाव or a sentiment which is rendered delectable by the cumulative influence of विभावs, अनुभावs, सात्त्विकभावs and व्यभिचारिभावs. Rasa or emotion is the soul of poetry, and it can only be suggested, never expressed. Rasas are ninefold—शृङ्गार the erotic, हास्य the humorous, करुण the pathetic, रौद्र the furious, वीर the heroic, भयानक the frightful, बीभत्स the loathsome, अद्भुत the marvellous and शान्त the quietistic. Vide the following extract :—

शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।

बीभत्साद्भुतशान्ताश्च रसाः पूर्वैरुदाहृताः ॥

The nine स्थायिभावs or sentiments which make up the said nine Rasas are summarised in order as follows.

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं यथा ।

जुगुप्साविस्मयशमाः स्थायिभावा नव क्रमात् ॥

They are love, humour, grief, rage, valour, fear, disgust, wonder and tranquillity. The rise of these nine Bhāvas to the status of Rasas is dependent on

a cumulative influence of विभावs, अनुभावs, सात्त्विकभावs and व्यभिचारिभावs. Heroes and heroines with reference to whom love and other similar Bhāvas are described belong to the type of Vibhāvas which go by the name of आलम्बनविभाव. Beauty, youthful age and similar traits that characterise the heroes and heroines, their elegant movements, their ornaments and dress, the Zephyr, the Moon and such other things as add to the operation of love and the other Bhāvas are called उद्दीपनविभावs. अनुभाव is the resultant of love etc.—the side-glances of heroes and heroines towards each other and the like. सात्त्विकभावs are eight in number.

स्तम्भः प्रलयरोमाञ्चौ स्वेदो वैवर्ण्यवेपथू ।

अश्रु वैस्वर्यमित्यष्टौ सात्त्विकाः परिकीर्तिताः ॥

These are feelings which arise in the hero or the heroine as a reciprocation of each other's love etc. व्यभिचारिभावs are the several accessory feelings portrayed for the enrichment of the Rasa.

The word भाव after रस in the text means गुरु-देवतानृपद्विजादिविषयरतिः Loyalty and devotion to a king, saint or the like. भाव in the context may also be taken to include the सात्त्विक and व्यभिचारिभावs referred to above. Of the said nine Rasas the dominant emotion in a Mahākāvya is either शृङ्गार as in Naiṣadha, वीर as in Śiśupālavadha, शान्त as in Mahābhārata and करुण as in Rāmāyaṇa; and the other Rasas, if introduced, should be subservient to any one of

these. So says Sāhityadarpaṇa :— शृङ्गारवीरशान्तानामेकोऽपि रस इष्यते । अङ्गानि सर्वेऽपि रसाः.

अनतिविस्तीर्णैः सर्गैः उपेतं The cantos in a Mahākāvya should not be tediously long. श्रव्याणि वृत्तानि येषु तैः श्रव्यवृत्तैः adjectival to सर्गैः. The verses in a sarga should be couched in metres pleasant to the ears. सु शोभनः संधिः येषु तैः सुसंधिभिः also adjectival to सर्गैः. The piece of plot at the end of a sarga should be well knit with that at the beginning of the next sarga. सर्वत्र means सर्वसर्गेषु. भिन्नानि वृत्तानि अन्ते येषां तैः भिन्नवृत्तान्तैः The verses at the end of all sargas should be composed in metres differing from those of the verses in the body of the sarga. Or. भिन्नः वृत्तान्तः येषु तैः Each chapter of a Mahākāvya must deal with a different episode. सत्यः अलंकृतयः यस्मिंस्तत् सदलंकृति A kāvya should abound in attractive figures of speech. काव्यं A poem possessed of these characteristics. लोकरञ्जकं Will please all people. कल्पान्तरस्थायि जायेत Will be lasting till the deluge.

न्यूनमप्यत्र यैः कैश्चिदङ्गैः काव्यं न दुष्यति ।

यद्युपात्तेषु संपत्तिराराधयति तद्विदः ॥ २० ॥

20. Even if a few of the said elements are lacking, poetry does not depreciate in level, provided the excellence of those that had been adopted pleases the scholars.

20. अत्र Out of the said characteristics यैः कैश्चिदङ्गैः न्यूनं Short of certain components. काव्यं Poetry. न दुष्यति Does not lose its value. When ? उपात्तेषु संपत्तिः If the excellence of such elements as have been included. आराधयति Pleases. तद्विदः means काव्यविदः सहृदयान्. To the same effect is the following observation in Sarasvatī Kanthābharana.

नावर्णनं नगर्यादेर्दोषाय विदुषां मनः ।

यदि शैलतुराग्यादेर्वर्णनेनैव तुष्यति ॥

नायकं प्रागुपन्यस्य गुणतस्तेन विद्विषाम् ।

निराकरणमित्येष मार्गः प्रकृतिसुन्दरः ॥ २१ ॥

वंशवीर्यश्रुतादीनि वर्णयित्वा रिपोरपि ।

तज्जयान्नायकोत्कर्षवर्णनं च धिनोति नः ॥ २२ ॥

21 & 22. To describe the hero at first and then the defeat of his foes by the superior qualities of the hero is a method naturally nice. To describe the heredity, valour, learning and other attainments of the hero's rival at first and then to describe the hero's excellence by the defeat of his foe—this method too appeals to us.

21 & 22. गुणतः means गुणैः. तेन नायकेन. धिनोति Pleases. Vide Pāṇini:—धिन्विकृण्व्योर च.

The effect of these two ślokas is to counteract each other, but a specific mention of this sort is

made by Daṇḍin to refute the then prevailing theory of which Bhāmaha was the outstanding exponent viz., that invariably a hero's qualities and feats should be described first and then only those of the rival ending with the rival's defeat at the hands of the hero. The passage of Bhāmaha that is the subject of this attack runs thus:—

नायकं प्रागुपन्यस्य वंशवीर्यश्रुतादिभिः ।

तस्यैव न वधं ब्रूयादन्योत्कर्षाभिधित्सया ॥

यदि काव्यशरीरस्य न स व्यापितयेष्यते ।

न चाभ्युदयभाक्तस्य मुधादौ ग्रहणं स्तवे ॥

The word नायक in the above passage is used under the impression that whoever is described first in a poem is or ought to be the hero. Strictly speaking, नायक has therefore to be taken in the sense of प्रतिनायक. The reason why a person described at first in a poem should not meet with downfall at the hands of one who comes later is given in the verse यदि काव्य etc. If a person is not intended to last down to the end of a poem and to be crowned with success, it would be useless to refer to him at all at the outset; for, the reader's sympathies first enlisted one way will meet with a rude shock.

Daṇḍin, as a reformer in the field of literary criticism, was the first critic to throw off this theory to the winds. The first method has been resorted to in the first and foremost kāvya viz.,

Rāmāyana. Rāma's qualities are described in the first two Kāṇḍas, the mischief of the foes in the Āraṇya Kāṇḍa, and the plot finally works its way to the crowning victory of Rāma in the Yuddha Kāṇḍa. In Śiśupālavadha, Māgha expatiates upon the exploits of Śiśupāla at the outset and then gradually works up the theme to the final victory of Kṛṣṇa. This represents the second of the two methods referred to herein. In Naiṣadha the first method is adopted. Nala's qualities form the subject-matter of the earlier portion of that Mahākāvya and through the intermediate stages the final result is brought about viz., Nala's triumph over the gods at Damayantī's svayaṃvara.

अपादः पदसंतानो गद्यमाख्यायिका कथा ।

इति तस्य प्रभेदौ द्वौ तयोराख्यायिका किल ॥ २३ ॥

नायकेनैव वाच्यान्या नायकेतरेण वा ।

स्वगुणाविक्रियादोषो नात्र भूतार्थशंसिनः ॥ २४ ॥

अपि त्वनियमो दृष्टस्तत्राप्यन्यैरुदीरणात् ।

अन्यो वक्ता स्वयं वेति कीदृग्वा भेदकारणम् ॥ २५ ॥

वक्त्रं चापरवक्त्रं च सोच्छ्वासत्वं च भेदकम् ।

चिह्नमाख्यायिकायाश्चेत्प्रसङ्गेन कथास्वपि ॥ २६ ॥

आर्यादिवत्प्रवेशः किं न वक्त्रापरवक्त्रयोः ।

भेदश्च दृष्टो लम्भादिरुच्छ्वासो वास्तु किं ततः ॥ २७ ॥

तत्कथाख्यायिकेत्येका जातिः संज्ञाद्वयाङ्किता ।

अत्रैवान्तर्भविष्यन्ति शेषाश्चाख्यानजातयः ॥ २८ ॥

कन्याहरणसंग्रामविप्रलम्भोदयादयः ।

सर्गबन्धसमा एव न ते वैशेषिका गुणाः ॥ २९ ॥

कविभावकृतं चिह्नमन्यत्रापि न दुष्यति ।

मुखमिष्टार्थसंसिद्धौ किं हि न स्यात्कृतात्मनाम् ॥ ३० ॥

23 to 30. A group of words without metrical feet is called Prose. This is divided into two classes—Ākhyāyikā and Kathā. Of the two, Ākhyāyikā is to be narrated by the hero alone, the other by the hero or somebody else. There is no fault to describe one's own virtues when one is speaking to actual facts. No such distinction is observed, for even in Ākhyāyikā the narration is made by others too. Be the speaker the hero himself or a different person, what sort of ground is it for distinction? If the Vaktra and Aparavaktra metres and the division into chapters are supposed to be distinguishing marks of an Ākhyāyikā, it may casually be so in Kathās too. Why should not Vaktra and Aparavaktra metres occur in Kathās as Āryā and others do? The distinction that we meet with between Lambha etc., and Ucchvāsa is no criterion. Be it called as it may, what follows? Hence Kathā and Ākhyāyikā are a single

type known by two different names. The rest of the prose-works belonging to the class of Ākhyāna will indeed come under this head. The kidnapping of damsels, battles, separations of lovers, the promotion of prosperity and others are common to Mahākāvyas too, and as such they are not distinguishing characteristics. The mark impressed on literature by its author with a view to distinguishing himself is not open to objection in Kathās too. Which preamble will fail to serve its purpose if handled by master-minds?

23 to 30. The above eight verses deal with prose composition. The Sanskrit word for prose is गद्य as distinguished from पद्य, verse, which has been dealt with in the foregoing passage. Prose is a group of words not arranged in metre. Daṇḍin refers to the twofold classification of prose into आख्यायिका and कथा, a distinction which had been obsessing the minds of scholars in his days. Daṇḍin as an unique reformer in the field of literary criticism has shattered that distinction to pieces. Thanks to Daṇḍin's vigorous advocacy, the distinction of आख्यायिका and कथा has paled into insignificance in the post-Daṇḍin era. The latter-day scholar is oblivious of this difference, and Daṇḍin's treatment will really seem perplexing if one is not able to see the historical setting in which it appears. Prior to Daṇḍin we know of a reference to आख्यायिका and

कथा in Agnipurāṇa and then in Bhāmaha. In fact these eight verses of Daṇḍin are a complete refutation of Bhāmaha on the point. Seen in that light, Daṇḍin's observations made herein will easily become understandable. The reference to आख्यायिका in Agnipurāṇa runs thus :—

कर्तृवंशप्रशंसा स्याद्यत्र गद्येन विस्तरात् ।
 कन्याहरणसंग्रामविप्रलम्भविपत्तयः ॥
 भवन्ति यत्र दीप्ताश्च रीतिवृत्तिप्रवृत्तयः ।
 उच्छ्वासैश्च परिच्छेदो यत्र या चूर्णिकोत्तरा ॥
 वक्त्रं चापरवक्त्रं वा यत्र साख्यायिका स्मृता ॥

And then there is the reference to Kathā in these terms :—

श्लोकैः स्ववंशं संक्षेपात्कविर्यत्र प्रशंसति ।
 मुख्यार्थस्यावताराय भवेद्यत्र कथान्तरम् ॥
 परिच्छेदो न यत्र स्याद्भवेद्वा लम्बकैः क्वचित् ।
 सा कथा..... ॥

This distinction has been put by Bhāmaha more scientifically thus. Dealing with Ākhyāyikā, he says :—

प्रकृतानाकुलश्रव्यशब्दार्थपदवृत्तिना ।
 गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता ॥
 वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् ।
 वक्त्रं चापरवक्त्रं च काले भाव्यर्थशंसि च ॥
 कवेरभिप्रायकृतैः कथनैः कैश्चिदङ्किता ।
 कन्याहरणसंग्रामविप्रलम्भोदयान्विता ॥

And, dealing with कथा, he says :—

न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छवासवत्यपि ।

संस्कृते संस्कृता चेष्टा कथाऽपभ्रंशभाक्त्या ॥

अन्यैः स्वचरितं तस्यां नायकेन तु नोच्यते ।

स्वगुणाविकृतिं कुर्यादभिजातः कथं जनः ॥

From the foregoing quotations it can be gathered that according to the older school of rhetoricians headed by Bhāmaha, there are six points of distinction between आख्यायिका and कथा.

(1) In आख्यायिका the narration is made by the hero himself—वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् ; whereas in कथा the narration is made by others—अन्यैः स्वचरितं तस्यां नायकेन तु नोच्यते. आख्यायिका roughly corresponds to autobiography in English literature.

(2) आख्यायिका is divided into chapters known as Uchhvāsas—मोच्छवासआख्यायिका मता ; whereas in कथा, either there is no division at all or the division is known as Lambaka—नोच्छवासवत्यपि and परिच्छेदो न यत्र स्याद्भवेद्वा लम्बकैः कचित्.

(3) Verses of the Vaktra and Aparavaktra metres forecasting future events are inserted in an आख्यायिका—वक्त्रं चापरवक्त्रं च काले भाव्यर्थशंसि च ; whereas in कथा, Vaktra and Aparavaktra metres should not occur—न वक्त्रापरवक्त्राभ्यां युक्ता. But there is no objection to Āryā and certain other metres. The definitions of Vaktra and Aparavaktra are thus set out in Vṛttaratnākara :—वक्त्रं नायां नसौ स्यातामन्धेर्योऽनुष्टुभि र्भ्यातम् । अयुजि ननरला गुरुः समे तदपरवक्त्रमिदं नजौ जरौ ।

(4) An Ākhyāyikā should be impressed with certain favourite marks of the poet in ideas or words. They are known as मुद्रा or अङ्क or कविसाहसङ्क. By way of illustration for मुद्रा may be cited the use of the word लक्ष्मी in the concluding stanzas of all sargas in Kirātārjunīya by Bhāravi, the word श्री likewise in all the concluding stanzas of Śisupālavadha by Māgha and the phrase नीलकण्ठमखिनिहितकारुण्य in Nilakanṭhavijaya by Nilakanṭhadīkṣita. This distinguishing characteristic of Ākhyāyikā is thus referred to by Bhāmaha :—

कवेरभिप्रायकृतैः कथनैः कैश्चिदङ्किता.

(5) The next distinction relates to the topics in Ākhyāyikā as contrasted with Kathā. कन्याहरण-संप्रामविप्रलम्भोदयान्विता. Ākhyāyikā deals with the kidnapping of maidens, battles, separation of lovers, the hero's material progress and so on.

(6) The next point of difference lies in the preamble. An Ākhyāyikā should begin with a description of the author's heredity in prose and *in extenso*—कर्तृवंशप्रशंसा स्याद्यत्र गद्येन विस्तरात्; whereas Kathā should begin with a description of the same in verse and in brief, and further a preliminary story should be introduced by way of preamble to the principal narrative—

श्लोकैः स्ववंशं संक्षेपात्कविर्यत्र प्रशंसति ।

मुख्यार्थस्यावताराय भवेद्यत्र कथान्तरम् ॥

Dandin refers to all these points and attacks them on the ground that none of them is a valid ground for distinction.

(1) Whether the story is related by the hero himself or another, it makes little difference—

अन्यो वक्ता स्वयं वेति कीदृग्वा भेदकारणम्.

(2) What does it matter if the narrative is divided into Ucchvāsas or Lambakas or not divided at all?

भेदश्च दृष्टो लम्भादिरुच्छवासो वास्तु किं ततः ।

Division is a mere matter of convenience, and if divided into chapters, Ucchvāsa and Lambaka are but different nomenclatures.

(3) What is the rule that Vaktra and Aparavaktra metres alone should find a place in Ākhyāyikā, and Āryā and other metres in a Kathā? The difference is extremely artificial.

आर्यादिवत्प्रवेशः किं न वक्त्रापरवक्त्रयोः.

(4) A poet is free to utilise his favourite ideas and favourite expressions in any composition he chooses. Why should it be restricted to Ākhyāyikās?

कविभावकृतं चिह्नमन्यत्रापि न दुष्यति.

(5) With regard to topics like कन्याहरण etc., Ākhyāyikā has obviously no monopoly. Are they not found in Mahākāvyas which are classed under poetry. If they be common to poetry and a species

of prose, why should the other species of prose alone be deprived of those incidents?

कन्याहरणसंग्रामविप्रलम्भोदयादयः ।

सर्गबन्धसमा एव न ते वैशेषिका गुणाः ॥

(6) How does a preamble alter the character of a narrative? It is the genius of the author that will decide the appropriate introduction to a story. Men of genius will impart excellence into a work, whichever way they begin—

मुखमिष्टार्थसंसिद्धौ भवेत्किं न कृतात्मनाम् .

The distinction between Ākhyāyikā and Kathā having thus been found to be baseless, there is no reason to divide prose into those two classes. Other varieties of prose-composition seem to have been recognised in the days of Daṇḍin, and the author says that all of them can well be treated as representing one species :—

अत्रैवान्तर्भविष्यन्ति शेषाश्चाख्यानजातयः .

However revolutionary might have been the theory of Daṇḍin in his days, it should be admitted that to the latter-day scholar and much more so to the modern reader the whole controversy of Ākhyāyikā and Kathā is purely a matter of antiquarian research. Viśvanātha in his Sāhityadarpaṇa makes a feeble attempt to revive this distinction. But we may take it that Daṇḍin's word is the last say on the matter.

मिश्राणि नाटकादीनि तेषामन्यत्र विस्तरः ।

गद्यपद्यमयी काचिच्चम्पूरित्यभिधीयते ॥ ३१ ॥

31. Nāṭaka and others are a mixture of prose and poetry. An elaborate description of them is to be sought for elsewhere. There is also a type consisting of prose and verse called Campū.

31. Having dealt with prose, the author now passes on to the third and last type of literature known as Miśra. Under the head of Miśra i.e., a mixture of prose and poetry are included all dramatic compositions known by the collective name of Rūpakas. Rūpakas or literary works presented on the stage are tenfold. They are thus set out in Daśarūpaka, a special treatise on dramaturgy :—

नाटकं सप्रकरणं भाणः प्रहसनं डिमः ।

व्यायोगसमवाकारौ वीथ्यङ्केहामृगा दश ॥

This tenfold classification depends upon the differences in heroes, emotions or topics. A detailed analysis of their differences may be had from a study of the special works on dramaturgy. Added to the ten Rūpakas enumerated above, there are eighteen types of Uparūpakas—Naṭikās etc., mentioned hereunder :—

नाटिका त्रोटकं गोष्ठी सट्टकं नाट्यरासकम् ।

प्रस्थानोल्लाप्यकाव्यानि प्रेङ्गणं रासकं तथा ॥

संलापकं श्रीगदितं शिल्पकं च विलासिका ।

दुर्मल्लिका प्रकरणी हल्लीशो भाणिकेति च ।

अष्टादश प्राहुरूपकाणि मनीषिणः ॥

The word अन्यत्र in तेषामन्यत्र विस्तरः refers to Bharata's Nāṭyaśāstra and other special works relating to dramaturgy. The second half of the verse refers to a type of literature containing an admixture of prose and poetry, but not falling under the class of drama. It is known as Campū. Some of the popular Campū works are Bhoja's Campū Rāmāyaṇa, Ananta Kavi's Campū Bhārata and Nilakanṭha Dikṣita's Nilakanṭhaviṇaya. In Campus prose and poetry are mixed up almost in equal proportions. The occurrence of a few śloka here and there in Kādambarī and Harṣacarita will not thereby make them Campūs. The word काचित् in the second hemistich is significant. An address of praise to a king in mixed prose and verse does not come under the head of Campū. It is known as विरुद.

गद्यपद्यमयी राजस्तुतिर्विरुदमुच्यते.

With this ends the treatment of the threefold classification of literature begun in the verse—गद्य

मं च मिश्रं च तत्रिधैव व्यवस्थितम् .

re.

mak

But

say

तदेतद्वाङ्मयं भूयः संस्कृतं प्राकृतं तथा ।

अपभ्रंशश्च मिश्रं चेत्याहुरार्याश्चतुर्विधम् ॥ ३२ ॥

संस्कृतं नाम दैवी वागन्वाख्याता महर्षिभिः ।
तद्भवस्तत्समो देशीत्यनेकः प्राकृतक्रमः ॥ ३३ ॥

महाराष्ट्राश्रयां भाषां प्रकृष्टं प्राकृतं विदुः ।
सागरः सूक्तिरत्नानां सेतुबन्धादि यन्मयम् ॥ ३४ ॥

शौरसेनी च गौडी च लाटी चान्या च तादृशी ।
याति प्राकृतमित्येव व्यवहारेषु संनिधिम् ॥ ३५ ॥

आभीरादिगिरः काव्येष्वपभ्रंश इति स्मृताः ।
शास्त्रे तु संस्कृतादन्यदपभ्रंशतयोदितम् ॥ ३६ ॥

32. This whole body of literature, scholars declare, can again be divided into four classes viz., Sanskrit, Prākṛt, Apabhraṁśa and Miśra.

33. Sanskrit (संस्कृतं) is the language of gods expounded by great sages. The division of Prākṛt is multiform. For example, that descended of Sanskrit, that which resembles Sanskrit and that which is provincial.

34. Scholars deem the dialect prevalent in Mahārāṣṭra as the best Prākṛt in which language are found works like Setubandha, an ocean of gems of choice sayings.

35. Śaurasenī, Gaudī, Lāṭī and any other similar type, all these attain the nomenclature Prākṛta according to the prevailing practice in the world.

36. The speech of cowherds and others is treated as Apabhraṃśa in Kāvya, whereas in Śāstras any language other than Sanskrit is declared to be Apabhraṃśa.

32 to 36. Daṇḍin now passes on to a different classification of literature according to the language in which it appears. Four such classes are mentioned in verse 32 viz., संस्कृत, प्राकृत, अपभ्रंश and मिश्र. What is संस्कृत is explained in the first half of verse 33. देवानामियं दैवी वाक्. It is the language spoken by Indra and other gods. अन्वाख्याता महर्षिभिः And it is the language which has been subjected to scientific grammatical treatment by great sages like Pāṇini, Kātyāyana and Patañjali. संस्कृतं, the perfect language, is so-called, because संस्कृति or संस्कार 'perfection' is naturally inherent in that language. Next to Sanskrit comes Prākṛt, and it is dealt with in the second half of verse 33. प्राकृतकमः अनेकः Prākṛt is of different kinds. (1) तद्भवः तस्मात् संस्कृतात् भवः That directly descended from Sanskrit. No doubt all Prākṛtic dialects are sprung from Sanskrit. The distinction of this particular species is that it is the direct descendant of Sanskrit whereas others are remotely descended. (2) तत्समः तेन समः That which is like Sanskrit. In this dialect some of the words correspond exactly to Sanskrit equivalents. (3) देशी That which obtains in a particular locality. This threefold division proceeds from a

consideration of the formation of words. If the Prākṛt is similar to Sanskrit, it is तत्सम. If it is unlike Sanskrit but unaffected by the corruptions of local peculiarities, it is तद्भव; and when it is profoundly influenced by a large admixture of alien words peculiar to localities, it is देशी. A different classification of Prākṛt dialects according to the countries in which it is spoken is set out in verses 34 and 35. From the point of view of this classification, Daṇḍin refers to four types by name and others generally. The four types expressly mentioned are माहाराष्ट्री, शौरसेनी, गौडी and लाटी. Mahārāṣṭra lies to the south of the Vindhya. Śūrasena is a country near Muttra. Gauḍa is Bengal, and Lāṭa is Karnāṭaka. Of several other dialects which are perhaps intended by the phrase अन्या च तादृशी, Āvantī comes uppermost. Of all the four local dialects mentioned by name and others included in the residuary phrase, Daṇḍin declares that the tongue spoken in Mahārāṣṭra is eminently the best. The superiority of the tongue spoken in Mahārāṣṭra is accounted for by the existence of a whole body of high class literature like Setubandha and others. Setubandha is a poetic work written by Pravara-sena, covering a length of 15 Āśvāsakas. In the first eight Āśvāsakas the work deals with the circumstances leading to the construction of Rāveṇa-setu. That Pravarasena was a poet of no me-

order is apparent from the encomium bestowed by Bāṇa in his Harṣacarita thus :—

कीर्तिः प्रवरसेनस्य प्रयाता कुमुदोज्ज्वला ।

सागरस्य परं पारं कपिसेनेव सेतुना ॥

The poem is also called Rāvaṇavadha or, strictly speaking, Rāvaṇavaha in Prākṛt. Daṇḍin describes the poem as सागरः सूक्तिरत्नानां, because it contains a large number of maxims on different topics besides the narrative and descriptive portions. By way of illustration one such saying of Pravarasena quoted by Vidyānātha in his Pratāparudrīya is given hereunder :—

परिवड्ढइ विण्णाणं संभाविज्जइ जसो विड्ढपंदि गुणा ।

सुव्वइ सुपुरुसचरिअं किं तज्जेण ण हरंति कव्वाळावा ॥

परिवर्धते विज्ञानं संभाव्यते यशोऽर्ज्यन्ते गुणाः ।

श्रूयते सुपुरुषचरितं किं तद्येन न हरन्ति काव्यालापाः ॥

After dealing with महाराष्ट्री in verse 34, Daṇḍin mentions the dialects prevalent in the Śūrasena, Gauda and Lāṭa countries in verse 35. The rest of the local dialects are referred to in general terms thus :—अन्या च तादृशी. From the standpoint of local varieties, Bharata refers to seven types of Prākṛt in Nāṭyaśāstra thus :—

मागध्यवन्तिजा प्राच्या शूरसेनार्धमागधी ।

बाह्लीका दाक्षिणात्या च सप्त भाषाः प्रकीर्तिताः ॥

६
The second half of verse 35 makes it clear that all these dialects are known as Prākṛt. व्यवहारेषु means 'say all talks.' प्राकृतमित्येव As Prākṛt. संनिधिं याति means

संनिध्यं प्राप्नोति. All these dialects are called by the name Prākṛt. In verse 36 the author refers to the third division of literature viz., अपभ्रंश. The language of cowherds, shepherds, huntsmen and barbaric tribes is known as Apabhraṃśa, corruption in literature. But in grammar and other scientific treatises all languages other than Sanskrit are said to be corruptions of Sanskrit so that even Prākṛt according to grammar will be अपभ्रंश.

संस्कृतं सर्गबन्धादि प्राकृतं स्कन्धकादि यत् ।

ओसरादिरपभ्रंशो नाटकादि तु मिश्रकम् ॥ ३७ ॥

37. Sanskrit is employed in Mahākāvyas and the like, Prākṛta appears in Skandhaka and the like metres, and Apabhraṃśa in Osara and other metres, and a combination of all these in Nāṭakas and the like.

37. Having dealt with the fourfold division of languages, the author proceeds to show the respective literatures in which they are employed. सर्गबन्ध has already been shown to mean महाकाव्य. The word आदि after सर्गबन्ध refers to Khandakāvyas, Kathā, Ākhyāyikā and others. Sanskrit is the language employed for all this kind of literature. स्कन्धक is a metre used in Prākṛtic poetry. स्कन्धक and the like metres are employed in Prākṛt.

the word आदि after स्कन्धक are to be included गाथा, द्विपदी etc. ओसर is a kind of metre used in अपभ्रंश. By the word आदि after ओसर are meant सट्टिका and others. मिश्रकं A combination of Sanskrit, Prākṛt and Apabhraṁśa. The word आदि after नाटक means भाण and others which have been already referred to in the notes on verse 31. In dramas all the languages are used according to the nature of the characters of the play. Rules regarding the same are thus set out in Sāhityadarpaṇa :—

पुरुषाणामनीचानां संस्कृतं स्यात्कृतात्मनाम् ।
 शौरसेनी च प्रोक्तव्या तादृशीनां च योषिताम् ॥
 आसामेव तु गाथासु महाराष्ट्रीं प्रयोजयेत् ।
 अत्रोक्ता मागधी भाषा राजान्तःपुरचारिणाम् ॥
 चेटानां राजपुत्राणां श्रेष्ठिनां चार्धमागधी ।
 प्राच्या विदूषकादीनां धूर्तानां स्यादवन्तिका ॥
 योधनागरिकादीनां दाक्षिणात्या हि दीव्यताम् ।
 शबराणां शकादीनां शाबरीं संप्रयोजयेत् ॥

कथा हि सर्वभाषाभिः संस्कृतेन च बध्यते ।

भूतभाषामयीं प्राहुरद्भुतार्था बृहत्कथाम् ॥ ३८ ॥

38. Kathā can be composed in all languages and in Sanskrit. Scholars praise Brhatkathā composed in the language of goblins as a storehouse of marvels.

Bu. 38. This verse sets out the language-classification with reference to prose. A Kathā can be

composed in any language, Sanskrit or Prākṛt. An example of Kathā written in Sanskrit is Kādambarī. An example of Kathā composed in other languages is Brhatkathā of Guṇāḍhya written in the Paisācī language. There are summaries in Sanskrit for this great work—Somadeva's Kathāsaritsāgara and Kṣemendra's Brhatkathāmañjarī. The original Brhatkathā is not now available to us. That Brhatkathā is a work of eminence that enjoyed a high degree of popularity is apparent from the lavish praise bestowed by Bāṇa in his Harṣacarita thus:—

समुद्दीपितकन्दर्पा कृतगौरीप्रसादना ।

हरलालेव नो कस्य विस्मयाय बृहत्कथा ॥

लास्यच्छलिकशम्यादि प्रेक्ष्यार्थमितरत्पुनः ।

श्रव्यमेवेति सैवैषा द्वयी गतिरुदाहृता ॥ ३९ ॥

39. Lāśya, Chalika, Śamyā and others relate to objects fit to be seen. Whereas the rest is fit to be heard. A twofold distinction of this nature has been propounded.

39. It is usual to classify literature as दृश्य and श्रव्य—that which is seen and that which is heard. All Rūpakas and Uparūpakas which are dramatic compositions are classed under दृश्य, because in union with music, dance and action they are so presented on the stage. Literature other than

dramatic is fit only to be heard and as such it is श्रव्य. It is doubtful if Daṇḍin in this verse refers to this classification though commentators are affirmative about it. The difficulty in agreeing with their construction lies in the fact that Lāsya and the other two kinds referred to in the verse are really varieties of dance. They are only an accompaniment to the dramatic literature when staged and do not represent literature by themselves. Perhaps the proper view will be to treat the verse as dealing with the twofold aspect of drama as presented on the stage. The one consists of action, dance, music etc., and the other is the purely literary aspect.

लास्य is a dance more often done by ladies and appropriate to the sentiment of love. Vide Premacandra :—

लासः स्त्रीपुंसयोर्भावस्तदर्हं तत्र साधु वा ।

लास्यं मनसिजोल्लासकरं मृदङ्गहाववत् ॥

देव्यै देवोपदिष्टत्वात्प्रायः स्त्रीभिः प्रयुज्यते ॥

and also the following quotation :—

कोमलं मधुरं लास्यं शृङ्गाररससंयुतम् ।

गौरीतोषकरं चापि स्त्रीनृत्यं तु तदुच्यते ॥

छलिक is the dance of men appropriate to the sentiments of Vīra and Śṛṅgāra. पुंनृत्यं छलिकं प्राहुः.

शम्या is a dance which abounds in the strokes of the left hand and foot in keeping with the time of music. शम्येति सव्ययोः पातः सतालकरपादयोः. According

to a different reading, शल्यादि occurs in the place of शम्यादि in the text. शल्या means a dance with the hand placed on the forehead—फाले हस्तं समावेश्य नृत्यं शल्येति कीर्तितम्. Yet another reading has शम्पादि in the place of शम्यादि. शम्पा is a peculiar musical accompaniment used in the पूर्वरङ्ग or the preliminary function when a staging is to begin. Vide Nāṭyaśāstra :—

शम्पा तु द्विकला कार्या तालो द्विकल एव च ।

पुनश्चैककला शम्पा संनिपातः कलात्रयम् ॥

In the place of छलिक in लास्यच्छलिकशम्यादि, some editions read छलित, but the meaning is the same.

By the word आदि in लास्यच्छलिकशम्यादि are to be understood ताण्डव, हल्लीश and रास. Vide Sarasvatī Kanṭhābharana :—

तल्लास्यं ताण्डवं चेति च्छलिकं शम्यया सह ।

हल्लीशकं च रासं च षट्प्रकारं प्रचक्षते ॥

ताण्डव means riotous dance made by a man—
उद्धतपुंनृत्यम्.

उद्धतं तु महेशस्य शासनात्तण्डुनोदितम् ।

भरताय ततः ख्यातं लोके ताण्डवसंज्ञया ॥

हल्लीश means dance by a batch of ladies standing in a circle.

मण्डलेन तु यस्त्रीणां नृत्यं हल्लीशकं तु तत् ।

तत्र नेता भवेदेको गोपस्त्रीणां यथा हरिः ॥

रासक is हल्लीश itself coupled with a peculiar musical accompaniment.

All these are प्रेक्ष्यार्थं प्रेक्ष्यः अर्थः यस्मिंस्तत्. इतरत् पुंश्रव्यं श्रोतुं योग्यम्. इति सैषापि The feminine here is used

as to accord with the विधेय. विधेयप्राधान्यात्स्वीत्वम्. द्वयी means द्विप्रकारा. गतिः उदाहृता. श्रव्य is specifically defined in Sarasvatikanṭhābharana thus:—

श्रव्यं तत्काव्यमाहुर्नन्वेक्ष्यते नाभिनीयते ।

श्रोत्रयोरेव सुखदं भवेत्तदपि षड्विधम् ॥

श्रव्यं is that poetry which is neither seen nor acted but merely pleases the ears.

अस्त्यनेको गिरां मार्गः सूक्ष्मभेदः परस्परम् ।

तत्र वैदर्भगौडीयौ वर्ण्येते प्रस्फुटान्तरौ ॥ ४० ॥

40. There is a large variety of styles in speech with subtle differences between each other. Among them the Vaidarbhī and Gaudī styles whose divergences are patent are described.

40. The rest of the chapter beginning from here deals with literary styles. The word मार्ग has already once occurred in the passage—वाचां विचित्र-मार्गणाम्. मार्ग means a style peculiar to a school. In later Alamkāra literature it is called रीति. According to Vāmana, रीति is of paramount importance in Kāvya:—रीतिरात्मा काव्यस्य; and he refers to three types:—वैदर्भी, गौडी and पाञ्चाली—the styles popular in the Vidarbha, Gauda and Pañcāla countries respectively. Viśvanātha adds one more viz., लटी the Buti style that was in vogue in the Lāṭa country. say Sarasvatikanṭhābharana gives two more—आवन्ती

and मागधी. Of these the Vaidarbhī and the Gaudī styles represent two opposite extremes. Simplicity and elegance are the essence of the Vaidarbhī style whereas verbal pomposity is of the Gaudī style. The phrase सूक्ष्मभेदः परस्परं is amplified later on in the text thus :—

इक्षुक्षीरगुडादीनां माधुर्यस्यान्तरं महत् ।

तथापि न तदाख्यातुं सरस्वत्यापि शक्यते ॥

The differences in style are subtle. तत्र in the text means अनेकस्मिन् गिरां मार्गे Among the different styles. वैदर्भश्च गौडीयश्च वैदर्भगौडीयौ वर्ण्येते Dandin deals only with these two. Why ? प्रस्फुटं अन्तरं ययोस्तौ प्रस्फुटान्तरौ Because their divergence is quite apparent. Bhāmaha ridicules the idea of the distinctions in style as वैदर्भी and गौडी in the following passage.

वैदर्भमन्यदस्तीति मन्यन्ते सुधियोऽपरे ।

तदेव च किल ज्यायः सदर्थमपि नापरम् ॥

इति गौडीयमन्यत्तु वैदर्भमपि किं पृथक् ।

गतानुगतिकन्यायाज्ञानातेयमभेदसाम् ॥

But since in all other later works of poetics the Vaidarbhī and Gaudī and a number of other styles are recognized, we may take it that Dandin's differentiation holds the field. Vaidarbhas are described as दक्षिणात्यस or the southern school to which Dandin evidently belonged. Gaudas represent the प्राच्य, the eastern school. All the different styles other than वैदर्भी and गौडी referred to in other

works of poetics represent the different styles lying between these two extremes.

The distinction between the Vaidarbhī and Gaudī styles can be brought home to the mind of the reader by the following two examples. Of Vaidarbhī this is the example cited in *Sarasvatī Kaṇṭhābharana*:—

मनीषिताः सन्ति गृहेषु देवतास्तपः क वत्से क च तावकं वपुः ।

षदं सहेत भ्रमरस्य पेलवं शिरीषपुष्पं न पुनः पतत्रिणः ॥

Of Gaudī this is an example cited in the same work—

यस्यावस्कन्दलीलावलितबलपरिस्पन्दखर्वीकृतोर्वी-

संरम्भोत्तम्भनायोन्नमितभरनमत्कंधरासंधिरासीत् ।

शेषो विस्फारफुल्लस्फुटपृथुलफणाफूत्कृतामिस्फुलिङ्ग-

स्फूर्जत्संदोहसंदेहितविकटशिखामण्डलीरलखण्डः ॥

श्लेषः प्रसादः समता माधुर्यं सुकुमारता ।

अर्थव्यक्तिरुदारत्वमोजःकान्तिसमाधयः ॥ ४१ ॥

इति वैदर्भमार्गस्य प्राणा दश गुणाः स्मृताः ।

एषां विपर्ययः प्रायो दृश्यते गौडवर्त्मनि ॥ ४२ ॥

41 & 42. Śleṣa, Prasāda, Samatā, Mādhurya, Sukumārata, Arthavyakti, Udāratva, Ojas, Kānti and Samādhi—these ten qualities are considered to be the breaths of the Vaidarbhī style. And the Butopposite of all these is largely seen in the style of savau das.

41 & 42. The author now deals with the requisites of the Vaidarbhī style. Dandin's enumeration of the ten Guṇas that go to make up good poetry is supported by the authority of Bharata as follows:—

श्लेषः प्रसादः समता समाधिर्माधुर्यमोजः पदमौकुमार्यम् ।

अर्थस्य च व्यक्तिरुदारता च कान्तिश्च काव्यार्थगुणा दशैते ॥

These ten qualities are explained later on in the text itself:—श्लेष in verse 43, प्रसाद in verse 45, समता in verse 47, माधुर्य in verse 51, सुकुमारता in verse 69, अर्थव्यक्ति in verse 73, उदारत्व in verse 76, ओजस् in verse 80, कान्ति in verse 85 and समाधि in verse 93. Of these श्लेष Compactness, समता Evenness, सुकुमारता Absence of harshness and ओजस् An admixture of compounds—these four are शब्दगुणः, qualities relating to the vocables. प्रसाद Perspicuity, अर्थव्यक्ति Unambiguity, उदारता Dignity, कान्ति Naturalness and समाधि Transference of qualities are अर्थगुणः or qualities relating to the sense. माधुर्य relates both to the speech and the sense. These guṇas have been multiplied by later rhetoricians in several ways which are beyond the scope of this work. Mammāṭa restricts them to three viz., माधुर्य, ओजस् and प्रसाद and treats the rest either as included within these three or as mere negation of flaws. He says in Kāvyaaprakāśa:—

माधुर्योजःप्रसादाख्यायस्ते न पुनर्दश ।

केचिदन्तर्भवन्त्येषु दोषत्यागादपरे श्रिताः ॥

अन्ये भजन्ति दोषत्वं कुत्रचिन्न ततो दश ।

He includes श्लेष, समाधि, उदारता and प्रसाद in ओजस्, अर्थ-व्यक्ति in प्रसाद and treats सुकुमार as the opposite of कष्ट, कान्ति as the opposite of ग्राम्य, and समता as a doubtful Guṇa. Vide the following extract therefrom:—

बहूनामपि पदानामेकपदवद्भासनात्मा यः श्लेषः, यश्चरोहावरोहक्रमरूपः समाधिः, या च विकटत्वलक्षणा उदारता, यश्चौजोमिश्रितशैथिल्यात्मा प्रसादः, तेषामोजस्यन्तर्भावः । पृथक्पदत्वरूपं माधुर्यं भङ्ग्या साक्षादुपात्तम् । प्रसादे-नार्थव्यक्तिर्गृहीता । मार्गभेदरूपा समता कचिदोषः । तथा हि—‘मातङ्गाः किमु बलितैः—’ इत्यादौ, सिंहाभिधाने मसृणमार्गल्यागो गुणः । कष्टत्वग्राम्यत्वयो-र्दुष्टताभिधानात्तन्निराकरणेनापारुष्यरूपं सौकुमार्यं, औज्ज्वल्यरूपा कान्तिश्च स्वीकृता । एवं न दश शब्दगुणाः ॥

According to Daṇḍin the Vaidarbhī style represents the ideal in which all the ten guṇas are present. It will be of interest to examine how far the ten guṇas appear in the Vaidarbhī and Gaudī styles:—

(1) श्लेष or the negation of looseness in style is a characteristic of Vaidarbhī; whereas in the Gaudī style शैथिल्य or looseness is permissible if it involves अनुप्रास or alliteration.

(2) प्रसाद is always present in the Vaidarbhī style; to Gaudas it is unnecessary since they favour the employment of words in meanings bearing on their etymology.

m. (3) समता or evenness of style, an essential But, characteristic of the Vaidarbhī style, is not obliga- sava, in the Gauda style.

(4) माधुर्य in the sense of a grouping of similar sounds is valued by Vaidarbhas whereas Gaudas require a strong phonetic jingling under this head.

(5) सुकुमार or tenderness is insisted upon by Vaidarbhas whereas harsh sounds are preferred by Gaudas.

(6) अर्थव्यक्ति or unambiguity is an essential characterisite common to both schools.

(7) Likewise is उदारत्व.

(8) ओजस् or an abundance of compounds in prose is a characteristic common to both styles whereas in poetry the Vaidarbhas either dispense with it altogether or approve of it only to a slight extent.

(9) The conception of कान्ति is differently understood by the two schools. According to the Vaidarbhas it means a popular presentation of facts whereas the कान्ति of Gaudas lies in a grotesque presentation.

(10) समाधि is common to both schools in the same sense.

The tabular statement in the next page will give a clearer idea of the essential or non-essential character of the ten Guṇas according to the Vaidarbhi and Gaudi schools:—

(त्य)

गुणाः	वैदर्भ्या	गौड्यां
1. श्लेष = अशैथिल्य	Essential	Non-essential
2. प्रसाद = रूढशब्दप्रयोग	,,	,,
3. समता = अवैषम्य	,,	,,
4. माधुर्य = रसवत् as explained in verse 52	,,	,,
= अनुप्रासवत्	Non-essential	Essential
5. सुकुमार = अनिष्टुराक्षरप्राय	Essential	Non-essential
× दीप्ति	Non-essential	Essential
6. अर्थव्यक्ति = अनेयार्थ	Essential	Essential
7. उदारत्व = उत्कृष्टगुणवर्णन	,,	,,
8. ओजस् = समासभूयस्त्व		
In prose	,,	,,
In poetry to a slight degree		,,
9. कान्ति = लौकिकवर्णन	Essential	Non-essential
= अत्युक्ति	Non-essential	Essential
10. समाधि = अन्यधर्मस्य		,,
अन्यत्रारोपः	Essential	,,

श्लेष - Compactness

श्लिष्टमस्पृष्टशैथिल्यमल्पप्राणाक्षरोत्तरम् ।

शिथिलं मालतीमाला लोलालिकलिला यथा ॥ ४३ ॥

But अनुप्रासधिया गौडैस्तदिष्टं बन्धगौरवात् ।

वैदर्भैर्मालतीदाम लङ्घितं भ्रमरैरिति ॥ ४४ ॥

43 & 44. Poetry which is free from diffuseness is considered to possess Śleṣa. Diffuse is that poetry which abounds in अल्पप्राण letters. Example:—
मालतीमाला लोलालिकलिला The wreath of Mālātī flowers is covered with moving bees. Out of predilection for alliteration this is favoured by Gauḍas. For compactness of style, Vaidarbhas would prefer the wording—मालतीदाम लङ्घितं भ्रमरैः in the same meaning.

43 & 44. The author begins to deal with the said ten Guṇas in order. श्लिष्ट is that which is possessed of श्लेष. अस्पृष्टं शैथिल्यं येन तत् अस्पृष्टशैथिल्यं. शिथिलस्य भावः शैथिल्यं. श्लेष is opposed to शैथिल्य, श्लिष्ट to शिथिल. Then what is शिथिल? अल्पप्राणानि अक्षराणि उत्तराणि यस्मिंस्तत् अल्पप्राणाक्षरोत्तरं A passage which abounds in अल्पप्राण letters is शिथिल. What are अल्पप्राण letters? अयुग्मा वर्गयमगा यणश्चाल्पासवः स्मृताः. Consonants which are absolutely free from aspiration are अल्पप्राण or soft consonants. They are the first, third and fifth letters of the five Vargas and य, र, ल, व. An example of शिथिल is मालतीमाला लोलालिकलिला. The preponderance of ल in this passage makes it appear weak. The other consonants used in this passage are म, न and क which are also soft consonants. Their employment still further aggravates the weakness of the passage. According to the Vaidarbha school of which Daṇḍin is a doughty champion this passage would represent a poor literary performance. But according to the Gauḍa school it would be treated

as an excellent specimen; for, Gaudas are fond of alliteration. अनुप्रास is defined as वर्णावृत्ति a repetition of letters. On the other hand Vaidarbhas attach great importance to बन्धगौरव compactness of style. According to them a happier wording will be मालतीदाम लङ्घितं भ्रमरैः. The scarcity of soft consonants here makes the style appear more vigorous. Another feature of the Śīthila style can be deduced from the example given though not expressly mentioned by Daṇḍin. The total absence of conjunct consonants will weaken the style and make it शिथिल. A suitable admixture of them will make it strong—श्लिष्ट. For a proper construction of the above verses they will have to be split up as follows:—

श्लिष्टमस्पृष्टशैथिल्यम् । शिथिलम् अल्पप्राणाक्षरोत्तरम् । यथा—मालती-
माला लोलालिकलिला । अनुप्रासधिया गौडैस्तदिष्टम् । बन्धगौरवात् वैदर्भैः
'मालतीदाम लङ्घितं भ्रमरैः' इति (इष्टम्).

The use of letters running into each other appearing welded into a homogeneous whole is Śleṣa, whereas शिथिल style gives the impression of a number of heterogeneous elements patched up together. This distinction has been observed in later works of rhetoric. Vide Vāmana:—

यत्रैकपदवद्भावः पदानां भूयसामपि ।

अनालक्षितसंधीनां स श्लेषः परमो गुणः ॥

Example:—

But अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः ।

सायकपूर्वापरौ वारिनिधी वगाह्य स्थितः पृथिव्या इव मानदण्डः ॥

Bhoja says :—गुणः सुश्लिष्टपदता श्लेष इत्यभिधीयते । The example given by him is—

उभौ यदि व्योम्नि पृथक्प्रवाहावाकाशगङ्गापयसः पतेताम् ।
तदोपमीयेत तमालनीलमामुक्तमुक्तालतमस्य वक्षः ॥

Sāhityadarpaṇa defines श्लेष thus :—

क्रमकौटिल्यानुल्बणत्वोपपत्तियोगरूपघटनात्मा श्लेषः ।

and gives the following example :—

दृष्टैकासनसंस्थिते प्रियतमे पश्चादुपेत्यादरा-
देकस्या नयने पिधाय विहितक्रीडानुबन्धच्छलः ।
ईषद्वकितकन्धरः सपुलकः प्रेमोल्लसन्मानसा-
मन्तर्हासलसत्कपोलफलकां धूर्तोऽपरां चुम्बति ॥

Rasagāṅgādhara defines श्लेष thus :—

शब्दानां भिन्नानामपि एकत्वप्रतिभानप्रयोजकः संहितयैकजीतीयवर्ण-
विन्यासविशेषो गाढत्वापरपर्यायः श्लेषः ।

This definition has been objected to by later writers on the ground that it comes under ओजस् and not under श्लेष. The ancient Bharata defines it thus :—

विचारगहनं यत्स्यात्स्फुटं चैव स्वभावतः ।
स्वतः सुप्रतिबद्धं च श्लिष्टं तत्परिकीर्तितम् ॥

It will be seen that Daṇḍin's definition differs in many respects from that of others though the illustration given by him fits in with all the above definitions. Daṇḍin, Vāmana and Bhoja emphasise the sound-aspect in śleṣa, Śāhityadarpaṇa the sense-aspect and Bharata both. It is to be noted that this śleṣa is different from श्लेष the pun which is an Alamkāra or figure of speech.

प्रसादवत्प्रसिद्धार्थमिन्दोरिन्दीवरद्युति ।

लक्ष्म लक्ष्मीं तनोतीति प्रतीतिसुभगं वचः ॥ ४५ ॥

व्युत्पन्नमिति गौडीयैर्नातिरूढमपीष्यते ।

यथाऽनत्यर्जुनाब्जन्मसदृक्षाङ्को वलर्क्षगुः ॥ ४६ ॥

45 & 46. Words which convey a patent meaning are said to possess Prasāda. Example:—

इन्दोरिन्दीवरद्युति लक्ष्म लक्ष्मीं तनोति.

The mark in the Moon bearing the colour of a blue lotus enhances its attraction. This speech is fascinating at the first impression. Language, though not used in its popular conventional meaning, is approved of by Gaudas if supported by etymology. Example:— अनत्यर्जुनाब्जन्मसदृक्षाङ्को वलर्क्षगुः used to convey the same idea.

45 & 46. Having dealt with Śleṣa, the author passes on to the next characteristic of Vaidarbhī style known as प्रसाद. प्रसिद्धः अर्थः यस्य तत् प्रसिद्धार्थं A language whose meaning is clear. प्रसादः अस्यास्तीति प्रसादवत्. प्रसाद means lucidity. यत्प्रसिद्धार्थं तत्काव्यं प्रसादवत्. An example for प्रसाद is इन्दोरिन्दीवरद्युति लक्ष्म लक्ष्मीं तनोति. इन्दोः = चन्द्रस्य. इन्दीवरस्येव द्युतिः यस्य तत् इन्दीवरद्युति Akin in hue to a blue lotus, adjectival to लक्ष्मी. लक्ष्म means a mark. Vide Amara:—चिह्नं लक्ष्म च लक्षणम्. लक्ष्मीं = But मां, तनोति = विस्तारयति. A superficial hearing of this sava sage impresses one with its sense, all the words

having been used in their popular meaning—
इन्दु, इन्दीवर लक्ष्म and लक्ष्मीः. The phrase लक्ष्म लक्ष्मीं तनोति
in the context reminds us of its use in Śākuntala in
the following verse:—

सरसिजमनुविद्धं शैवलेनापि रम्यं
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति ।
इयमधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥

इति वचः refers to the passage from इन्दोः up to तनोति.
प्रतीत्या सुभगं Charming at the very outset. A contrary
view about प्रसाद is held by the Gauda school. गौडीयैः
नातिरूढमपि इष्यते. The use of words otherwise than in
their popular significance is also countenanced by
the followers of the Gauda school. Logicians speak
of two ways in which a word conveys its mean-
ing—रूढि and योग. रूढि or समुदायशक्ति as it is interpret-
ed by them means that power of a word by which
a word as such without any reference to its com-
ponent parts denotes an object. योग or अवयवशक्ति as
it is interpreted is that power of a word which
conveys a meaning by reason of etymology. Hence
we hear of रूढ words which have a conventional
meaning and यौगिक words which have an etymolo-
gical sense. The condition under which words
used not in their popular significance will be
welcome to Gaudas is laid down by the word व्युत्पन्नं.
व्युत्पन्न means possessed of व्युत्पत्ति; and व्युत्पत्ति is nothing
else than योग already explained. इति after व्युत्पत्ति

means इति हेतोः. Since the words are used in their etymological sense. An example of good poetry from this standpoint according to Gaudas' rule is set out thus:—अनल्यर्जुनाब्जन्मसदृक्षाङ्को वलक्षगुः ।

वलक्षाः (धवलाः) गावः (किरणाः) यस्य सः वलक्षगुः The Moon. अनल्यन्तं अर्जुनं अनल्यर्जुनं Very white. अनल्यर्जुनं न भवतीति अनल्यर्जुनं Dark. अप्सु जन्म यस्य तत् अब्जन्म Lotus. अनल्यर्जुनं च तत् अब्जन्म च अनल्यर्जुनाब्जन्म The blue lotus. तेन सदृक्षः अङ्कः यस्य सः अनल्यर्जुनाब्जन्मसदृक्षाङ्कः. The Moon is possessed of a spot resembling a blue lotus. The meaning of this passage is not clear at the first hearing. Most of the words are ambiguous and misleading. अर्जुन might refer to the son of Pāṇḍu or to Kārtavīryārjuna. अब्जन्म might refer to the Moon. The word गो in वलक्षगुः might refer to a cow. It is only on a second or third reading of it that the passage yields the intended meaning. Though the sentence as a whole fails in its first impression, the intended idea dawns upon the reader when he makes a scrutiny of its component parts. Such an employment of words is acceptable to Gaudas.

The author of Kāvyaaprakāśa gives a definition of प्रसाद which is substantially in agreement with Daṇḍin's.

श्रुतिमात्रेण शब्दात्तु येनार्थप्रत्ययो भवेत् ।

साधारणः समग्राणां स प्रसादो गुणो मतः ॥

n

Bu

sav

And he gives the following example:—

परिमलानं पीनस्तनजघनसंगादुभयत-

स्तनोर्मध्यस्यान्तः परिमिलनमप्राप्य हरितम् ।

इदं व्यस्तन्यासं श्लथभुजलताक्षेपवलनैः

कृशाङ्गयाः संतापं वदति बिसिनीपत्रशयनम् ॥

समं बन्धेष्वविषमं ते मृदुस्फुटमध्यमाः ।

बन्धा मृदुस्फुटोन्मिश्रवर्णविन्यासयोनयः ॥ ४७ ॥

कोकिलालापवाचालो मामेति मलयानिलः ।

प्रोच्चलच्छीकराच्छाच्छनिर्झराम्भःकणोक्षितः ॥ ४८ ॥

चन्दनप्रणयोद्गन्धिर्मन्दो मलयमारुतः ।

47 & 48. A structure that is not uneven is said to be Sama. Structures are either soft, hard or medium according as they are effected by combinations of soft letters or hard letters or of both. Examples in order :—कोकिलालापवाचालो मामेति मलयानिलः. Noisy with the notes of cuckoos, the zephyr from Mount Malaya approaches me. प्रोच्चलच्छीकराच्छाच्छनिर्झराम्भःकणोक्षितः Saturated with sprays of the pure white water of rills wafting dew. चन्दनप्रणयोद्गन्धिर्मन्दो मलयमारुतः The gentle breeze of Malaya is laden with fragrance through the contact of sandal trees.

47 & 48. Daṇḍin now treats of Samatā, the third characteristic of the Vaidarbhī style. बन्धेष्वविषमं यत् तत् समम्. ते बन्धाः मृदुश्च स्फुटश्च मध्यमश्च मृदुस्फुटः

मध्यमाः. To what is this threefold division due? मृदवश्च स्फुटाश्च उन्मिश्राश्च ये वर्णाः तेषां विन्यासः योनिः येषां ते मृदु-स्फुटोन्मिश्रवर्णविन्यासयोनयः. Examples of मृदुवर्णस will be short vowels, soft consonants and others whereas cerebrals, conjunct consonants formed by hard consonants, the letters र् and ण् without a short vowel intervening and such others will be स्फुट. The broad feature of मृदुवर्णस is the gentle impression made on the ear, and of स्फुट or विकटवर्णस is the deep impression made on the ear. The two categories are thus set out in the commentary on Pratāparudriya thus —

टवर्गवर्जिताः स्पर्शाः स्वस्ववर्गान्त्यशेखराः ।

लघुरेफलकारौ च कोमलाः परिकीर्तिताः ॥

रेफेण यस्य कस्यापि योग आयतृतीययोः ।

स्वोत्तराभ्यां तुल्ययोर्वा परुषाष्टगणाः शर्षौ ॥

The distinction will be made clear by the illustrations given. कोकिलालापवाचालो मामेति मलयानिलः is an example of soft structure. There are no aspirated letters, no cerebrals, no conjunct consonants formed of hard consonants. An example of the hard style is प्रोच्चलच्छीकराच्छाच्छनिर्झराम्भःकणोक्षितः This passage abounds in the Repha followed by a long vowel or in conjunction with a hard consonant and in the first and second letters of a varga put together and so on. While the former illustration leaves a gentle impression on the ear, this one seems to strike the ear. प्रोच्चलन्तः शीकराः यस्य तत् तथाभूतं अच्छाच्छं च यत् निर्झरस्य सम्भः तस्मै कणैः उक्षितः An example of the medium

structure will be चन्दनप्रणयोद्गन्धिर्मन्दो मलयमारुतः. Here Repha is followed by a short vowel or by a nasal; conjunct consonants are formed by soft consonants; the cerebral nasal is followed by a short vowel and so on. So there is a combination of both soft and hard letters. Coolness, slovenliness and fragrance are said to be the three qualities of a good breeze, and they have been set out in the passage referred to. The gist is that मृदुबन्ध is formed of मृदुवर्णस, स्फुटबन्ध of स्फुटवर्णस and मिश्रबन्ध of a uniform combination of both.

स्पर्धते रुद्धमद्वैर्यो वररामाननानिलैः ॥ ४९ ॥

इत्यनालोच्य वैषम्यमर्थालंकारदम्बरौ ।

अवेक्षमाणा ववृधे पौरस्त्या काव्यपद्धतिः ॥ ५० ॥

49 & 50. It shatters my courage vying with the breaths issuing from the faces of superior ladies--स्पर्धते रुद्धमद्वैर्यो वररामाननानिलैः. In this strain, indifferent to unevenness and caring merely for figures of speech and verbal pomp, the eastern school of poetry grew triumphant.

49 & 50. It has been shown that evenness of style is essential according to the Vaidarbha¹? school of literary critics. The author now points^{se} out that the Gauda school cared little for this quality. Even an uneven passage like स्पर्धते

66 (4) माधुर्य — KĀVYĀDARŚA *relates to both speech & the sense. Vaidarbha*

रुद्धमदैर्यो वररामाननानिलैः is a specimen of good poetry according to Gaudas. रुद्धं मम धैर्यं येन सः रुद्धमदैर्यः (मलयमारुतः) वरा या रामाः तासां आननानि तेषां अनिलैः वररामाननानिलैः स्पर्धते It vies with the breaths of excellent ladies. It is believed that ladies of the Padmini type smell sweet like lotus. पद्मिनी पद्मगन्धा स्यात्. It would be noted that the passage स्पर्धते रुद्धमदैर्यो illustrates विकटबन्ध consisting as it does of रेफ in a large quantity, aspirated letters and hard consonants, and the passage वररामाननानिलैः illustrates मृदुबन्ध as it abounds in nasals and soft consonants and is free from conjunct consonants. The juxtaposition of these two passages makes the style uneven. इति वैषम्यमनालोच्य Regardless of this unevenness. अर्थालंकारश्च डम्बरश्च तौ अर्थालंकारडम्बरौ अवेक्षमाणा Intent on the figure of speech and verbal pomp. पुरः भवा गौरस्त्या. Vide Pāṇini:— दक्षिणापश्चात्पुरमस्त्यक्. काव्यपद्धतिः ववृधे.

मधुरं रसवद्वाचि वस्तुन्यपि रसः स्थितः ।

येन माद्यन्ति धीमन्तो मधुनेव मधुव्रताः ॥ ५१ ॥

51. Sweetness is what yields delight in speech. Delight arises in the sense as well at which wise men rejoice as bees at honey.

W

51. Daṇḍin begins to deal with the fourth essential characteristic of the Vaidarbhī style viz., Sweetness. वाचि यत् रसवत् तत् मधुरं. मधुरं is here

the character of the style.

used in the sense of माधुर्यं. रसः अस्यास्तीति रसवत्. रस here bears upon the sweetness of language and is not to be mistaken to refer to the ninefold emotion recognised in poetics. This is evident from the use of the word वाचि. The word रसवत् here employed is different from रसवत् the figure of speech referred to in the passage रसवद्रसपेशलं in the Second Pariccheda of Kāvyaadarśa. रसवत् as an अर्थालंकार or figure of speech arises where one Rasa is introduced as an auxiliary to another रस, वस्तु or अलंकार. माधुर्यं is defined by Bharata thus:—

बहुशो यच्छ्रुतं काव्यमुक्तं वापि पुनः पुनः ।

नोद्वेजयति तस्माद्वि तामाधुर्यमुदाहृतम् ॥

Bhāmaha says:—श्रव्यं नातिसमस्तार्थकाव्यं मधुरमिष्यते.

यया कयाचिच्छ्रुत्या यत्समानमनुभूयते ।

तद्रूपा हि पदासक्तिः सानुप्रासा रसावहा ॥ ५२ ॥

52. The juxtaposition of words whose form gives rise to an appeal to the ear as having close affinity in some way or other coupled with gentle alliteration is Rasavat—what yields delight.

52. In the last verse sweetness was explained by the term रसवत्. An idea of what amouse, to रसवत् is given in this verse. यया कयाचिच्छ्रुत्या To the hearing in some aspect or other. यत् समानमनुभूयते

That which is felt to bear close kinship. The word तद् at the beginning of the second half stands for the idea conveyed by the whole of the first half. तदेव रूपं यस्याः सा तद्रूपा adjectival to पदासत्तिः पदानाम् आसत्तिः. An affinity of words which bears the characteristic referred to in the first half of the verse. आसत्ति means a sequence without a break. Letters which produce similar sound effects on the ear come within the purview of this statement. For example :— Letters may produce the same sound-impression either by parity of the organs originating the sound, or accents or magnitude—स्थान, गुण and प्रमाण as they are called in Sanskrit. स्थानसाम्य means commonness of the organs from which a sound springs. A classification of letters into Gutturals, Palatals and so on according to the sound-organs is given in the following oft-quoted passage of grammar.

अकुहविसर्जनीयानां कण्ठः । इचुयशानां तालु । ऋटुरषाणां मूर्धा ।
 लृतुलसानां दन्ताः । उपूपध्मानीयानामोष्ठौ । जमङ्गनानां नासिका च ।
 एदैतोः कण्ठतालु । ओदैतोः कण्ठोष्ठम् । वकारस्य दन्तोष्ठम् । जिह्वामूलीयस्य
 जिह्वामूलम् । नासिकाऽनुस्वारस्य ।

Another differentiation of sounds can be made according to गुण or accent. The high pitch of a sound is उदात्तस्वर, the low pitch अनुदात्तस्वर, and the middle pitch is स्वरित. Or, गुण may refer to the distinction between aspirates and non-aspirates—

महाप्राण, अल्पप्राण and so on. The next point of distinction between sounds is प्रमाण their measurement. A ह्रस्व or short vowel contains one मात्रा or syllabic instant, a दीर्घ or long vowel contains two मात्राs, a प्लुत or ultra long vowel contains three मात्राs. Affinity between sounds in respects such as the three mentioned above goes to make up the sweetness of a speech. Another requirement is laid down by the word सानुप्रासा. अनुप्रासेन सह वर्तत इति सानुप्रासा. The अनुप्रास or alliteration here referred to is the alliteration of a delicate type, not of the gross type which is denounced in verses 59 and 60 later on. Alliteration of the gross type is the favourite of the Gauda school whereas Vaidarbhas are fond of alliteration of a gentle type. A repetition of the same letter in immediate or mediate sequence amounts to अनुप्रास. In effect the Vaidarbhas lean towards a repetition of different letters producing the same sound-impressions more than of one and the same letter. A Guttural in the proximity with other letters of the Guttural class, a Palatal in the proximity of other letters of the Palatal class and so on will be favoured by the Vaidarbha school of poetry in preference to the repetition of the same Guttural, Palatal etc. The aim is to get at uniformity in the impression produced on the ear. A piece of poetry which conforms to these requirements is described as रसावहा (रसं आवहति).

* राजकक्ष्मी

एष राजा यदा लक्ष्मीं प्राप्तवान्ब्राह्मणप्रियः ।

तदाप्रभृति धर्मस्य लोकेऽस्मिन्नुत्सवोऽभवत् ॥ ५३ ॥

53. The triumph of virtue came to prevail in this world from the time when this king, a lover of Brahmins, attained kingship.

53. A typical specimen of good poetry according to the rule mentioned in the previous definition is had in this verse. This illustrates the affinity of sounds according to the organs generating the same. It should be noted that sounds springing from the common source are grouped together here while a jarring repetition of the same letters is studiously avoided. In एष राजा the letters ष and र belong to the cerebral class; in राजा यदा, ज and य are palatals; in यदा लक्ष्मीं, द and ल are dentals; in क्ष्मीं प्राप्त, म and प are labials. Likewise the whole of the verse can be scrutinised. Hence there is affinity in hearing due to genesis of sounds, and so the poetry is मधुर sweet.

इतीदं नादृतं गौडैरनुप्रासस्तु तत्प्रियः ।

अनुप्रासादपि प्रायो वैदर्भैरिदमीप्सितम् ॥ ५४ ॥

W

54. This is not favoured by Gaudas; for, Gaudas are fond of alliteration whereas this is liked largely by Vaidarbhas more than alliteration.

54. Dandin states that according to the Gauda school the previous verse will not be a good specimen of poetry. For, it is lacking in अनुप्रास. The opposite school viz., Vaidarbhas with the fastidious Dandin as the chief exponent condemn अनुप्रास. What is अनुप्रास is answered in the next verse.

वर्णावृत्तिरनुप्रासः पादेषु च पदेषु च ।
पूर्वानुभवसंस्कारबोधिनी यद्यदूरता ॥ ५५ ॥

55. Anuprāsa is a repetition of letters in the feet of a verse and in words where their nearness causes the reminiscence of a same previous impression.

55. वर्णानाम् आवृत्तिः A repetition of letters. Bhāmaha too gives a similar definition. सरूपवर्णविन्यासमनुप्रासं प्रचक्षते. The position where the alliteration takes place is set out in the phrase पादेषु च पदेषु च In the four feet of a verse or in words. An employment of the same letter in a fixed place in all the feet of a verse comes under the class suggested by पादेषु whereas पदेषु suggests an indiscriminate repetition of letters in the same or different words. When does a repetition amount to alliteration? This is answered in the second half of the verse. पूर्वश्चासौ अनुभवश्च, तेन यः संस्कारः, तस्य बोधिनी अदूरता यदि स्यात्. When the proximity of letters is such as to give

rise to the reminiscence of one and the same impression. An example of अनुप्रास due to the position of letters in all the four feet of a verse is given in the next verse.

चन्द्रे शरन्निशोत्तंसे कुन्दस्तवकविभ्रमे ।

इन्द्रनीलनिभं लक्ष्म संदधात्यलिनः श्रियम् ॥ ५६ ॥

56. When the Moon plays the bunch of Kunda flowers worn on the head by Dame-night of autumn, the spot therein resembling sapphire lends him the charm of the black bee.

56. It will be noted that the first syllables in all the four feet of this verse produce one and the same impression—चन्द्र कुन्द इन्द्र संद. So there is पादानुप्रास in this verse.

चारु चान्द्रमसं भीरु बिम्बं पश्येदमम्बरे ।

मन्मनो मन्मथाक्रान्तं निर्दयं हन्तुमुद्यतम् ॥ ५७ ॥

57. Timid lady, yonder beautiful disc of the Moon in the sky is bent on striking hard my heart which is smitten by love.

57. In this verse the author illustrates the अनुप्रास referred to by the word पदेषु in verse 55. Here the alliteration is not made in fixed positions in the feet of the verse. Note the alliteration in

the following:—चा in चारु and चान्द्र; रु in चारु and भीरु, म्ब in बिम्ब and मम्ब, मन्म in मन्मनो and मन्मथा.

इत्यनुप्रासमिच्छन्ति नातिदूरान्तरश्रुतिम् ।

न तु रामामुखाम्भोजसदृशश्चन्द्रमा इति ॥ ५८ ॥

58. A repetition of this sort is welcome, there being not too much interval between the sounds, but not the one in रामामुखाम्भोजसदृशश्चन्द्रमा: The Moon is like the lady's lotus-face.

58. The author shows by contrast where an अनुप्रास does not lie. In the example रामामुखाम्भोजसदृशश्चन्द्रमा:, रामा and रमा occurring in the extreme opposites fail to suggest the idea of repetition at all. That is why in the definition of Anuprāsa the absence of remoteness of the sounds repeated was referred to as a requisite in verse 55—पूर्वानुभवसंस्कार-बोधिनी यद्यदूरता.

इति अतिदूरम् अन्तरं यस्याः सा अतिदूरान्तरा, तथाभूता श्रुतिः यस्य सः, स न भवतीति तं नातिदूरान्तरश्रुतिं अनुप्रासं इच्छन्ति. रामामुखाम्भोजसदृशश्चन्द्रमा इति तु अनुप्रासं नेच्छन्ति.

स्मरः खरः खलः कान्तः कायः कोपश्च नः कुशः ।

च्युतो मानोऽधिको रागो मोहो जातोऽसवो गताः ॥ ५९ ॥

इत्यादि बन्धपारुष्यं शैथिल्यं च नियच्छति ।

अतो नैवमनुप्रासं दाक्षिणात्याः प्रयुञ्जते ॥ ६० ॥

59 & 60. Love is acute, the lover a truant, my body famished, anger weak, self-respect has slipped away, passion is at its height, blindness has set in, life gone. स्मरः...गताः A harshness of structure like this confirms its looseness. Hence southerners do not employ an alliteration of this sort.

59 & 60. Having dealt with Anuprāsa acceptable to Vaidarbhas, the author gives an illustration of the Anuprāsa of the stronger variety acceptable to Gaudas which borders on harshness of structure. In the example there are too many alliterations of a jarring nature. र in स्मरः खरः, ख in खरः खलः, का in कान्तः कायः, क् in कोप and कृश. Further, there is an abundance of Visargas in the first half of the verse followed by hard consonants. In the second half there are seven ओकारs. All these factors merely contribute to the harshness of the style इत्यादि adjectival to बन्धवारुण्यं subject of नियच्छति meaning नितरां यच्छति. शैथिल्यं is the object of नियच्छति. The word शैथिल्य used here is not to be confused with the one referred to in श्लिष्टमस्पृष्टशैथिल्यं. अतः Therefore : since an over-repetition of sounds results in a harsh style. दक्षिणा भवाः दक्षिणात्याः Southerners. Vide Pāṇini:— दक्षिणापश्चात्पुरसस्यक्. Vaidarbhas belong to the southern school. एवमनुप्रासं Alliteration on the lines in which स्मरः खरः etc. proceeds. न प्रयुज्यते.

आवृत्तिमेव संघातगोचरां यमकं विदुः ।

तत्तु नैकान्तमधुरमतः पश्चाद्विधास्यते ॥ ६१ ॥

61. Wise men deem the repetition of a group of letters as Yamaka. But it is not quite sweet. Hence it will be dealt with later on.

61. Latter-day poets revel in Yamaka. In Yamaka two or three more syllables, both consonants and vowels, are repeated as such without an interval. Even the great Kālidāsa exhibits his skill in the verbal pomp of Yamaka in the Ninth Canto of Raghuvamśa. But Yamaka by its very nature taxes the brain of the reader, and as such it detracts from the excellence of poetry. Yamaka is extensively dealt with later in the Third Pariccheda, verses 1 to 77.

कामं सर्वोऽप्यलंकारो रसमर्थे निषिञ्चति ।

तथाप्यग्राम्यतैवैनं भारं वहति भूयसा ॥ ६२ ॥

कन्ये कामयमानं मां न त्वं कामयसे कथम् ।

इति ग्राम्योऽयमर्थात्मा वैरस्यायैव कल्पते ॥ ६३ ॥

कामं कन्दर्पचण्डालो मयि वामाक्षि निर्दयः ।

त्वयि निर्मत्सरो दिष्टयेत्यग्राम्योऽर्थो रसावहः ॥ ६४ ॥

62 to 64. No doubt all literary embellishment imparts pleasantness to the idea. Nevertheless

it is the absence of vulgarity that largely bears this burden. 'Damsel, when I love you how do you not love me !' This is a vulgar idea expressed as such and contributes to disgust. 'Sweet-eyed lady, the outcaste Cupid is unrelentingly hard on me whereas to your good fortune he is free from spite towards you.' The idea expressed as such is free from vulgarity and causes delight.

62, 63 & 64. सर्वोऽप्यलंकारः is used in an extended significance. It includes not only शब्दालंकारs and अर्थालंकारs, figures of speech relating to the sound and the sense but also all Gunas. The way in which literary excellences enhance the delectability of a poem is by infusing pleasantness into the sense. Of them all it is the decency of speech that stands foremost. ग्राम्य means vulgar. अग्राम्यता Freedom from vulgarity in sense or speech. एनं भारं The task of making a poem tasteful. भूयसा वहति. The first half of verse 63 illustrates vulgarity in sense. कन्ये is addressed to a maiden with whom the speaker is in love, but who does not love the speaker. कामयमानं सां त्वं कथं न कामयसे. In poetics it can be treated also as an instance of रसभास. The emotion of love शृङ्गार is said to be in a degraded form—आभास, when there is no reciprocity of love, or when a woman is attached to several lovers, or when the passion of lower beings or barbarians is described.

एकत्रैवानुरागश्चेतिर्यङ्म्लेच्छगतोऽपि वा ।

योषितो बहुसक्तिश्चेद्रसाभासः स ईरितः ॥

But here we are not concerned with the aspect of Rasābhāsa. It will do for the present to note that the idea, as it is expressed, is quite unhappy and obnoxious. The same idea can be put in a felicitous language as in verse 64. हे वामाक्षि कन्दर्पचण्डालः मयि कामं निर्दयः, त्वयि तु दिष्ट्या निर्मत्सरः. The sense as expressed thus is dignified, and hence this will be a specimen of good poetry.

शब्देऽपि ग्राम्यतास्त्येव सा सभ्येतरकीर्तनात् ।

यथा यकारादिपदं रत्युत्सवनिरूपणे ॥ ६५ ॥

65. There is vulgarity in speech too, and it arises from expressions unfit for society. Example: Words beginning with यकार and the like when describing the joys of amorous sports.

65. Having dealt with vulgarity in sense in verses 62 to 64, the author now deals with vulgarity in speech. शब्देऽपि ग्राम्यता अस्त्येव Not only in sense, but also in speech there is impropriety. सा refers to ग्राम्यता. सभायां साधु सभ्यं, तस्मादितरस्य कीर्तनात् सभ्येतरकीर्तनात् भवति understood. Indecent expressions give rise to ग्राम्यता. यथा For example. रत्युत्सवनिरूपणे. यकारः आदिः यस्य तत् यकारादि, तच्च तत्पदं च यकारादिपदं. The word intended is the root यम्. Words like यम, भग etc. ought to be eschewed from literature.

ग्राम्य in Speech

पदसंधानवृत्त्या वा वाक्यार्थत्वेन वा पुनः ।
दुष्प्रतीतिकरं ग्राम्यं यथा या भवतः प्रिया ॥ ६६ ॥

परं प्रहृत्य विश्रान्तः पुरुषो वीर्यवानिति ।
एवमादि न शंसन्ति मार्गयोरुभयोरपि ॥ ६७ ॥

66 & 67. That which by coalescence of words or parallelism in sense causes an indecent suggestion is also vulgar. Example—या भवतः प्रिया She who is your beloved and परं प्रहृत्य विश्रान्तः पुरुषो वीर्यवान् A man of power takes rest after hitting hard his enemy. In both schools they deprecate statements such as these.

66 & 67. Dandin refers to two further kinds of ग्राम्य in this passage. दुष्प्रतीतिकरं ग्राम्यं A statement which gives rise to an improper suggestion. There are two ways in which an indecent suggestion may be caused. पदसंधानवृत्त्या वा By the employment of two separate words used in two different senses which when read together suggest a different meaning out of taste. पदानां संधानं, तस्य वृत्तिः पदसंधानवृत्तिः Example:—या and भवतः are no doubt used in different meanings. But यामवतः as a single word as it would be if both the words are read together suggests a sense allied to the root यम मैथुने. The next mode of suggestion is given by the phrase वाक्यार्थत्वेन वा पुनः. Here it is the meaning of a sentence which

शब्द in suggestion.

by a curious coincidence suggests an improper idea. वीर्यं अस्यास्तीति वीर्यवान् adjectival to पुरुषः. It has to be borne in mind that वीर्य means also manhood. परं ब्रूय After hitting hard an enemy. विश्रान्तः Calms down. In the former type of ग्राम्य it is the coalescence of words that gives rise to the suggestion whereas in the latter it is the extreme coincidence in meaning. The first type is named कल्पनादुष्ट by Bhāmaha :—

पदद्वयस्य संधाने यदनिष्टं प्रकल्पते ।

तदाहुः कल्पनादुष्टं स शौर्याभरणो यथा ॥

The second type of ग्राम्य is termed अर्थदुष्ट by Bhāmaha.

अर्थदुष्टं पुनर्ज्ञेयं यत्रोक्ते जायते मतिः ।

असम्भवस्तुविषया शब्दैस्तद्वाचिभिर्यथा ॥

हन्तुमेवाभियुक्तस्य स्तब्धस्य विवरैषिणः ।

पतनं जायतेऽवश्यं कृच्छ्रेण पुनरुन्नतिः ॥

Yet another type of ग्राम्य that is named श्रुतिकष्ट is comprehended by the word आदि in एवमादि in Verse 67. Examples of श्रुतिकष्ट words are द्रष्टृ द्रुह्यत् युति हाद अजिहदत् etc. Yet another kind known as श्रुतिदुष्ट that may also be treated as comprehended by the word आदि in एवमादि is referred to by Bhāmaha thus :—

विद्वर्चोविष्ठितक्लिन्नच्छिन्नवान्तप्रवृत्तयः ।

प्रचारधर्षितोद्गारविसर्गहृदयन्त्रिताः ।

हिरण्यरेताः संबाधः पेलवोपस्थिताण्डजाः ।

वाक्काटवादयश्चेति श्रुतिदुष्टा मता गिरः ॥

All these four types are summarised by Bhāmaha thus :—

श्रुतिदुष्टार्थदुष्टे च कल्पनादुष्टमित्यपि ।
श्रुतिकष्टं तथैवाहुर्वाचां दोषं चतुर्विधम् ॥

भगिनीभगवत्यादि सर्वथैवानुमन्यते ।
विभक्तमिति माधुर्यमुच्यते सुकुमारता ॥ ६८ ॥

68. Words like भगिनी sister, भगवती revered lady etc. are approved of on all hands. Thus Mādhurya has been set out with all its distinctions. Next सुकुमारता is taken up for treatment.

68. Words भगिनी and भगवती admit of derivations like भगः अस्या अस्तीति and so on. Though their etymology is suggestive of improper ideas, the words have gained currency in particular meanings by practice and the employment of such words is not open to objection. इति माधुर्यं विभक्तं. विभाग means classification. उच्यते सुकुमारता We now pass on to सुकुमारता, the next distinguishing characteristic of the Vaidarbhi style.

(6) सुकुमारता - Absence of harshness

अनिष्टुराक्षरप्रायं सुकुमारमितीष्यते ।

बन्धशैथिल्यदोषोऽपि दर्शितः सर्वकोमले ॥ ६९ ॥

69. A passage which abounds in letters not sounding harsh is considered to be Sukumāra. The effect of looseness of construction as in a passage too mild in all respects has been already pointed out.

69. The author now deals with सौकुमार्य or fineness of style. A style consisting of words free from harshness is a fine style. It is to be distinguished from mild style which is vitiated by शैथिल्य. शैथिल्य or looseness of style is brought about by a preponderance of weak and non-aspirate letters. Hence a too weak type is referred to as सर्वकोमल. An illustration of the same has been already given in verse 43—मालतीमाला लोलालिकलिला. The quality of सौकुमार्य is therefore not to be confounded with the flaw of शैथिल्य.

मण्डलीकृत्य बर्हाणि कण्ठैर्मधुरगीतिभिः ।

कलापिनः प्रनृत्यन्ति काले जीमूतमालिनि ॥ ७० ॥

इत्यनूर्जित एवार्थो नालंकारोऽपि तादृशः ।

सुकुमारतयैवैतदारोहति सतां मुखम् ॥ ७१ ॥

70 & 71. In the cloudy season peacocks dance, spreading their feathers in a circle and with throats emitting sweet tones. Here there is no dignified idea nor any such figure of speech. But it gets up the lips of the learned by reason of its fineness.

70 & 71. In the illustration मण्डलीकृत्य etc., there are no harsh sounds, nor at the same time, be noted, is there any preponderance of weak letter which will go to make up शिथिल. Hence the verse

illustrates सुकुमार or fine style. The meaning conveyed therein is quite ordinary. Nor is there any striking literary touch given to it. Still it is accepted as good poetry, because it consists of words not sounding harsh.

दीप्तमित्यपरैर्भूम्ना कृच्छ्रोद्यमपि बध्यते ।

न्यक्षेण क्षपितः पक्षः क्षत्रियाणां क्षणादिति ॥ ७२ ॥

72. The opposite of this, though pronounced with strain, is largely composed by others for bombast. Example :—न्यक्षेण क्षपितः पक्षः क्षत्रियाणां क्षणात् The ranks of Kṣattriyas were destroyed by Paraśu-rāma in a short while.

72. The opposite of सौकुमार्य is दीप्ति. In other words, सुकुमार or fine style is opposed to दीप्त or bombastic style. दीप्त style is pronounced with difficulty as it involves harsh sounds. This is the style that is largely favoured by Gaudas. The word अपर in the verse refers to Gaudas. कृच्छ्रेण वदितुं योग्यं कृच्छ्रोद्यं अपि बध्यते. An example for दीप्त style is given in the second half of the verse. The illustration given न्यक्षेण etc. contains a super-abundance of the letter क्ष whose pronunciation involves strain. न्यक्ष is an epithet of Paraśurāma. नि (नीचैः) अञ्चन्तीति न्यक्षः meaning कर्तव्यीन्स who committed the heinous crime of Brahmin-slaughter. तान् स्यतीति न्यक्षः One who put an

end to them. स्यति is derived from the root षो अन्तर्कर्मणि. तेन न्यक्षेण क्षत्रियाणां पक्षः क्षणात् क्षपितः It is well known by tradition that Paraśurāma extirpated the Kṣattriya race. क्षपित Past passive participle of the causal of क्षि to decay. इति at the end of the verse is to be taken along with the predicate बध्यते.

अर्थव्यक्तिरनेयत्वमर्थस्य हरिणोद्धृता ।

भूः खुरक्षुण्णनागासृग्लोहितादुदधेरिति ॥ ७३ ॥

73. Absence of ambiguity is called Artha-vyakti—Clearness of meaning. Example:—The Earth was lifted by Viṣṇu from the Ocean red with the blood of serpents cloven by his hoofs.

73. The author begins to deal with अर्थव्यक्ति, the sixth essential characteristic of the वैदर्भी style. अर्थस्य अनेयत्वं यत् सा अर्थव्यक्तिः When a sentence is self-sufficient containing all the necessary explanations within itself, when there is no need to import other words or there is no need for अध्याहार and the like, the sentence is said to be characterised by अर्थव्यक्ति. In the example the word हरि obviously refers to his incarnation as आदिवराह. भूः हरिणा उद्धृता The Earth was lifted. Wherefrom? उदधेः From the Ocean. How was the Ocean? खुरैः क्षुण्णा नागाः, तेषां असृजा लोहितः तस्मात्—When the big boar dived into the abysmal depth to which the earth had sunk, its hoofs came into

(6) अर्थव्यक्ति - Unambiguity

contact with snakes which are resident in the nether world. From the bodies of snakes pierced by his hoofs blood streamed forth as a result of which the Ocean was reddened. Here the redness of the Ocean at the time is accounted for by the phrase खुरक्षुण्णनागासृक् which forms a part of the sentence itself. If लेहितात् without this phrase is used, the reader will be led to speculate in a hundred ways about the origin of redness and as such it will lead to ambiguity. With the said phrase the passage cited illustrates good poetry characterised by अर्थव्यक्ति. Perhaps the question will arise — Will this not come under the head of प्रसाद? True. But there is one subtle difference made by Daṇḍin. प्रसाद relates to cases where meaning is clear without a scrutiny of the etymology of words or their component parts. In other words, words which by रुढि are fixed to a definite meaning go to make up प्रसाद. In अर्थव्यक्ति the idea conveyed does not stand in need of anything imported from outside for a proper understanding. In other words, a statement which does not stand in need of अभ्याहार and the like comes under अर्थव्यक्ति. In fact some of the later rhetoricians including the author of Sāhityadarpaṇa hold that अर्थव्यक्ति is not different from प्रसाद. Vide Sāhityadarpaṇa —

अर्थव्यक्तेः प्रसादाख्यगुणेनैव परिग्रहः ।

अर्थव्यक्तिः पदानां हि झटित्यर्थसमर्पणम् ॥

Bhoja, on the other hand, clearly brings out that अर्थव्यक्ति refers to the self-sufficiency of a statement. यत्र संपूर्णवाक्यत्वमर्थव्यक्तिं वदन्ति ताम् and the following example is given by him.

वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये ।

जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥

Jagannātha refers to two kinds of अर्थव्यक्ति—शाब्दी and आर्थी. शाब्दी is the one already explained. आर्थी consists in a description of some peculiar actions, gestures or the like of some particular species of objects:—वस्तुनो वर्णनीयस्य असाधारणक्रियारूपयोर्वर्णनमर्थव्यक्तिः. But the better view seems to be that the शाब्दी type of अर्थव्यक्ति propounded by Jagannātha falls under the प्रसाद of Daṇḍin and his आर्थी type falls under the figure of speech known as स्वभावोक्ति. Hence the distinction between प्रसाद and अर्थव्यक्ति according to Daṇḍin is quite intelligible.

मही महावराहेण लोहितादुद्धृतोदधेः ।

इतीयत्येव निर्दिष्टे नेयत्वमुरगासृजः ॥ ७४ ॥

74. The Earth was lifted by the big boar from the red Ocean. If this alone were to be stated, the idea of serpent's blood remains obscure.

74. By way of contrast the author cites the same passage eliminating the reason which contributed to the redness of the Ocean. As it is, the

passage is dubious as to why the Ocean is red, and hence it is lacking in अर्थव्यक्ति.

नेदृशं बहु मन्यन्ते मार्गयोरुभयोरपि ।

न हि प्रतीतिः सुभगा शब्दन्यायविलङ्घिनी ॥ ७५ ॥

75. Critics in both the schools do not approve of a description of this sort. For, an idea not warranted by the rules governing words does not impress favourably.

75. Both the schools of Vaidarbhas and Gaudas are in agreement on this point. A passage vitiated by नेयार्थ as the one cited herein does not yield the intended meaning from its wording. The same objection is set out by Bhāmaha too in the following terms. नेयार्थं नीयतेऽनुक्तो यत्रार्थः कविभिर्बलात् । शब्दन्यायानुपारूढः कथंचित्स्वाभिसंधिना ॥

उत्कर्षवान् गुणः कश्चिद्यस्मिन्नुक्ते प्रतीयते ।

तदुदाराह्वयं तेन सनाथा सर्वपद्धतिः ॥ ७६ ॥

76. If a certain quality possessed of eminence strikes the mind when a statement is made, it is called Udāra. And all literature should contain the same.

76. Now Dandin deals with उदारत्व. यस्मिन्नुक्ते उत्कर्षवान् कश्चिद्गुणः शौर्यत्यागादिरूपः अनुक्तोऽपि प्रतीयते तत् उदाराह्वयम् ।

उदारत्व - Significance

character
vai shali
rba style

तेन सनाथा सर्वपद्धतिः सर्वकाव्यरचना. In both Vaidarbhi and Gaudī schools औदार्य is the same.

अर्थिनां कृपणा दृष्टिस्त्वन्मुखे पतिता सकृत् ।
तदवस्था पुनर्देव नान्यस्य सुखमीक्षते ॥ ७७ ॥
इति त्यागस्य वाक्येऽस्मिन्नुत्कर्षः साधु लक्ष्यते ।
अनेनैव पथान्यच्च समानन्यायमूह्यताम् ॥ ७८ ॥

77 & 78. The suppliant look of beggars falls at your face but once. My lord, it never again meets another's face in the same plight. Thus a height of munificence is well brought out in this sentence. In this manner itself can be conceived others governed by the same principle.

77 & 78. अर्थिनां etc. is an illustration of उदारत्व. In this passage the munificence of a king is extolled. हे देव अर्थिनां कृपणा दृष्टिः त्वन्मुखे सकृत् पतिता. पुनः तदवस्था दृष्टिः अन्यस्य सुखं नेक्षते. Since this verse brings out the king's extraordinary munificence, it is characterised by उदारत्व. अनेनैव etc. An uniqueness of other qualities too will make any literary passage उदार on the same principle. Bhoja gives the following as an illustration of औदार्य :—

प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने
तोये काञ्चनपद्मरेणुकपिशे पुण्याभिषेकक्रिया ।
ध्यानं रत्नशिलागृहेषु विबुधस्त्रीसंनिधौ संयमो
यद्वाञ्छन्ति तपोभिरन्यमुनयस्तस्मिन्स्तपस्यन्यमी ॥

श्लाघ्यैर्विशेषणैर्युक्तमुदारं कैश्चिदिष्यते ।

यथा लीलाम्बुजक्रीडासरोहेमाङ्गदादयः ॥ ७९ ॥

79. A passage which abounds in elegant adjectives is considered by some as Udāra e.g. लीलाम्बुज, क्रीडासरस्, हेमाङ्गद and the like.

79. This description of उदार follows Agni-purāṇa:—उत्तानपदतौदार्यं युतं श्लाघ्यैर्विशेषणैः. Daṇḍin gives expressly three examples of expressions which can be treated as उदार from this point of view. लीलाम्बुज lit., sport-lotus, is used in the sense of lovely lotus. क्रीडासरः lit., sport-tank, means a charming tank. हेमाङ्गद A gold armlet. The list given may be supplemented by expressions like मणिनूपुर, रत्नकाञ्ची, कनककुण्डल etc. Jagannātha defines उदारता thus:—
चुम्बनं देहि मे भार्ये कामचाण्डालतृप्तये इत्यादिग्राम्यार्थपरिहार उदारता ॥

(?) ओजः समासभूयस्त्वमेतद्गद्यस्य जीवितम् ।

पद्येऽप्यदाक्षिणात्यानामिदमेकं परायणम् ॥ ८० ॥

तद्गुरूणां लघूनां च बाहुल्याल्पत्वमिश्रणैः ।

उच्चावचप्रकारं तद् दृश्यमाख्यायिकादिषु ॥ ८१ ॥

अस्तमस्तकपर्यस्तसमस्तार्काशुसंस्तरा ।

पीनस्तनस्थिताताम्रवस्त्रेवाभाति वारुणी ॥ ८२ ॥

इति पद्येऽपि पौरस्त्या बध्नन्त्योजस्विनीर्गिरः ।

अन्येऽप्यनाकुलं हृद्यमिच्छन्त्योजो गिरां यथा ॥ ८३ ॥

(8.) ओजस्—A mixture

पयोधरतटोत्सङ्गलग्नसन्ध्यातपांशुका ।

कस्य कामातुरं चेतो वारुणी न करिष्यति ॥ ८४ ॥

Love

80 to 84. A preponderance of compounds is Ojas, and this is the life of prose. Even in poetry it is the chief ideal of non-southerners. It is of different kinds as a result of a large or light admixture of long or short syllables, and it is to be noted in Ākhyāyikā and other prose-works. With the sheet of all the Sun's rays spread over the top of the setting mountain, the western extremity shines as though possessed of a red shawl placed on the plump breasts of a lady. Thus in poetry too the easterners introduced speeches possessed of Ojas. Others too welcome Ojas in speeches if it avoids perplexity and is pleasing to the heart. Example:—Whose heart does the western extremity fail to fill with passion, clad that it is in the garment of the evening twilight laid out on its bosom of clouds?

80 to 84. In verses 80 to 84 the author deals with ओजम्. An abundance of Samāsas is what is meant by Ojas. It is the chief characteristic of prose-compositions both according to the Vaidarbha and Gauda schools. दाक्षिणात्य refers to Vaidarbhas, अदाक्षिणात्य to Gaudas. Whereas both the schools are agreed that Ojas is essential for prose-composition,

they disagree about its applicability towards poetry. The ओजस् that is countenanced by Vaidardhas in poetry is not the same as in prose. No doubt the preponderance of compounds is the chief characteristic of a style marked by Ojas. But in poetry it is to be so introduced as not to give rise to a strong impression of its presence. According to Vaidardhas, compounds may be used in poetry but not in an obtrusive manner. The use of compounds in poetry must be अनाकुल and हृद्य. It must not cause bewilderment and must be used in a reasonable measure, so as to be pleasing to the reader's mind. Examples of ओजस् characterising prose-composition are largely to be found in Kādambarī and other prose-works. ओजस्, the chief characteristic of prose, appears in different degrees according to the long or short syllables that go to make up the compounds. Some passages will abound in compounds largely made up of long syllables, some in compounds largely made up of short syllables; in some there may be an equal admixture of both. But a hard and fast line cannot be drawn between the several types. Really it is only a difference in degree that marks the distinction in Ojas. Having stated in verse 81 that examples of Ojas are to be noted in Akhyāyikā and other prose-works, the author gives verse 82 as an illustration of Ojas in poetry recognised by Gaudas.

वारुणी = वरुणस्य इयं दिक् The point of the sky presided over by Varuṇa viz., the West. It is qualified by the adjective अस्त etc. अस्तस्य मस्तकं, तस्मिन् पर्यस्तः समस्तानां अर्कांशूनां मंस्तरः यस्याः सा अस्तमस्तकपर्यस्तसमस्ताकांशुसंस्तरा. The mere hearing of this phrase makes the hearer fully conscious of the length of the compound. So also is the phrase :—पीनस्तनस्थिताताम्रवस्त्रा. The Sunset mountain अस्तगिरि is likened to the plump breast of a damsel and the spread of the sun's rays to a red shawl covering the same. पीनस्तने स्थितं आताम्रं वस्त्रं यस्याः सा पीनस्तनस्थिताताम्रवस्त्रा इव आभाति. As contrasted with the strong dose of compounds in verse 82, verse 84 illustrates a subtle employment of compounds acceptable to Vaidarbhas. इति in verse 83 refers to the manner set out in verse 82. पद्येऽपि Even in poetry. The word अपि presupposes its admissibility in prose. पुरः भवाः पौरस्त्याः Easterners viz., Gaudas. ओजः आसामस्तीति तथाभूताः ओजस्विनीः गिरिः बध्नन्ति. अन्येऽपि refers to Vaidarbhas. The Vaidarbhas too approve of Ojas in poetry. But the type approved of by them is different from that of Gaudas or that which characterises prose. गिरां अनाकुलं हृद्यं ओजः इच्छन्ति. अनाकुलं. Ojas will be tolerated in poetry if it does not embarrass the reader with a consciousness of lengthy compounds. हृद्यं Compounds are not open to objection provided they are elegant. An example of non-embarrassing and elegant Ojas is furnished by verse 84. वारुणी कस्य चेतः कामातुरं न करिष्यति. How

is वारुणी ? पयोधराणां मेघानां तटमेव पयोधरस्य स्तनस्य तटं, तस्य
उत्सङ्गः, तस्मिन् लग्नं संध्यातप एव अंशुकं यस्याः सा पयोधरतटो-
त्सङ्गलग्नसंध्यातपांशुका. Notwithstanding that this is a big
compound, it is not felt as such by the reader.
This is the type of Ojas that is favoured by the
poets and critics of the Vaidarbha school.

कान्तं सर्वजगत्कान्तं लौकिकार्थानतिक्रमात् ।

तच्च वार्ताभिधानेषु वर्णनास्वपि दृश्यते ॥ ८५ ॥

गृहाणि नाम तान्येव तपोराशिर्भवादृशः ।

संभावयति यान्येवं पावनैः पादपांसुभिः ॥ ८६ ॥

अनयोरनवद्याङ्गि स्तनयोजृम्भमाणयोः ।

अवकाशो न पर्याप्तस्तव बाहुलतान्तरे ॥ ८७ ॥

इति संभाव्यमेवैतद्विशेषारूपायानसंस्कृतम् ।

कान्तं भवति सर्वस्य लोकयात्रानुवर्तिनः ॥ ८८ ॥

लोकातीत इवात्यर्थमध्यारोप्य विवक्षितः ।

योऽर्थस्तेनातितुष्यन्ति विदग्धा नेतरे जनाः ॥ ८९ ॥

देवधिष्यमिवाराध्यमद्यप्रभृति नो गृहम् ।

युष्मत्पादरजःपातधौतनिःशेषकल्मषम् ॥ ९० ॥

अल्पं निर्मितमाकाशमनालोच्यैव वेधसा ।

इदमेवंविधं भावि भवत्याः स्तनजृम्भणम् ॥ ९१ ॥

(९) कान्ति - Naturalness

hyperbole
अतीवक्ति. in the ...
अत्युक्तिरियमित्युक्तमेतद्गौडोपलालितम् ।

प्रस्थानं प्राक्प्रणीतं तु सारमन्यस्य वर्त्मनः ॥ ९२ ॥

85. Kānta is that which is liked by all people by reason of its conformity to popular ideas, and it is seen in conversations and also descriptions.

86. Those alone are homes which a store-house of penance of your stamp graces thus by the holy dust of his feet.

87. O lady of faultless limbs, to these growing breasts of yours there is no sufficient space between your arms.

88. Here the idea is common though embellished by an exposition of some distinction. As such the statement is liked by all following an ordinary standard of taste.

89. When an idea is sought to be conveyed with a certain amount of exaggeration as though transcending the ordinary standard in the world, much too learned men are highly pleased with it, not other mortals.

90. From to-day **for**ward our home has become fit to worship like a temple of gods now that all the sins have been washed off by the fall of dust from your feet.

91. Little foreseeing the future growth of your breasts as has thus come to pass, space has been created by Brahmā too poor.

92. This is said to be Atyukti—exaggeration. This method is cherished by Gaudas, whereas the one previously set out is most precious to the other school of thought.

85 to 92. In verses 85 to 92 the author deals with the next literary trait viz., कान्ति. कान्तं means that which is possessed of कान्ति derived from कम् to like or wish for. The first half of verse 85 defines कान्ति. कान्तं That which is possessed of कान्ति is what is defined. The definition is सर्वजगत्कान्तं Liked by all the world from high to low. The reason for its attraction which also forms part and parcel of the definition is set out in the phrase—लौकिकार्थानतिक्रमात् By not transgressing the limits of a well-known popular idea. लोके विदितः लौकिकः, लौकिकभासावर्थश्च, तस्य अनतिक्रमः तस्मात् A treatment which follows the ordinary standard prevailing in conversation or description. The second half of verse 85 sets out the two classes of literary passages where कान्ति occurs. तच्च = कान्तं च. दृश्यते Kānta is found. Where? वार्ताभिधानेषु In ordinary talks. Or वार्ता may be taken to mean संदेश message. तस्या अभिधानेषु In words communicated by way of message. Or वार्ता means क्षेमं. तस्य अभिधानेषु In general enquiries of welfare. वर्णनास्त्रपि And in descriptions. Verse 86 illustrates कान्त in वार्ताभिधान. गृहाणि नाम तान्मेव Homes are they alone. यानि Accusative. भवादृशः तपोरशिः पावनैः पादपांसुभिः संभावयति. In ordinary talks when a

distinguished person visits our home, it is usual to speak in this strain. As such this statement conforms to the popular standard of etiquette. Hence it illustrates Kānti. Verse 87 illustrates कान्ति in वर्णना. हे अनवद्याहि ब्रूममाणयोः अनयोः स्तनयोः तव बाहुलतान्तरे अवकाशो न पर्याप्तः The budding breasts of a damsel in youth grow in dimensions such that the observer is impressed with the insufficiency of space for them to grow. A description of this sort is also popular in the world—सर्वजगत्कान्तं. As such it illustrates कान्ति. इति at the beginning of verse 88 sums up the two illustrations set out in verses 87 and 88. संभाव्यमेव एतत् A statement of this sort is ordinarily met with in this world, as opposed to कविप्रौढोक्तिमिदं A thing which finds a place in the poet's imagination only. But it is not all ordinary talks that can be considered as कान्त. विशेषाख्यानसंस्कृतं The idea is to be presented in a refined form which would bring out some special characteristics. For example, in verse 86 the advent of a distinguished visitor is said to sanctify a home by the dust of his feet, and in verse 87 the budding of breasts gives rise to misgivings about the sufficiency of space. लोकयात्रां अनुवर्तितुं शीलमस्येति तस्य लोकयात्रानुवर्तिनः सर्वस्य (जनस्य) कान्तं भवति. The description is liked by all according to the ordinary standard. Thus in verses 85 to 88 Daṇḍin has dealt with Kānti as conceived by Vaidarbhas. In verses 89 to 91 is set out the

conception of Kānti according to the Gaudā school. लोकं अतीतः लोकातीतः इव adjectival to अर्थः An idea which looks as one transcending the human standard. अत्यर्थमध्यारोप्य By magnification in a large measure. यः अर्थः विवक्षितः If an idea is sought to be conveyed. तेन By an idea of that sort. विदग्धाः used sarcastically referring to Gaudas अतितुष्यन्ति Persons too highly learned are too highly pleased. न इतरे जनाः Not ordinary mortals of whom the author chooses to be one. The two illustrations of कान्ति given in verses 86 & 87 according to the Vaidarbha school are given a different turn in verses 90 and 91 to illustrate कान्ति in the Gaudā school. अद्यप्रभृति नो गृहं देवधिष्यमिव आराध्यम्. In verse 86 the expression was merely गृहाणि नाम तान्येव whereas it is magnified here. The passage तपोराशिः etc. in verse 86 is bombastically rendered in verse 90 thus :—युष्मत्पादरजःपातधौतनिः-शेषकल्मषम्. युष्माकं पादरजसः पातेन धौतानि निःशेषाणि कल्मषाणि यस्य तत् adjectival to गृहं Having thus illustrated कान्ति in वार्ताभिधान according to the Gaudā school, the author in verse 91 illustrates the same in वर्णना. Verse 91 is again a bombastic rendering of verse 87. एवंविधं इदं भवत्याः भावि स्तनजृम्भणं अनालोच्यैव वेधसा आकाशं अल्पं निर्मितम्. Verse 92 points out that both these descriptions border on exaggeration. इयं अत्युक्तिः इति उक्तम्. This is an over-statement. एतत्प्रस्थानं This mode of treatment. गौडोपलालितं Is favoured by Gaudas. प्राक्प्रणीतं तु The one set out previously i.e. in verses

86 and 87. अन्यस्य वर्त्मनः मारं Is prized high in the other school viz., that of Vaidarbhas.

(२)

अन्यधर्मस्ततोऽन्यत्र लोकमीमानुगेधिना ।

सम्यगार्थायते यत्र स समाधिः स्मृतो यथा ॥ ९३ ॥

कुमुदानि निर्मीलन्ति कमलान्युन्मिपन्ति च ।

इति नेत्रक्रियाध्यामाहृन्धा तद्वाचिनी श्रुतिः ॥ ९४ ॥

निष्ठवृत्तोर्द्वाणवान्तादि गौणवृत्तिव्यपाश्रयम् ।

अतिमुन्दरमन्यन्तु ग्राम्यकक्ष्यां वगाहते ॥ ९५ ॥

पद्मान्यकांशुनिष्ठताः पीत्वा पावकविप्रुषः ।

भूयो वमन्तीव मुग्धैरुर्द्वाणस्मिणेरणुभिः ॥ ९६ ॥

इति हृद्यमहृद्यं तु निष्ठीवति वधूरिति ।

युगपन्नकधर्माणामध्यामश्च सतो यथा ॥ ९७ ॥

गुरुगर्भभरकृन्ताः स्तनन्त्या मेघपङ्क्तयः ।

अचलाधित्यकोत्सङ्गमिमाः समधिशेते ॥ ९८ ॥

उत्सङ्गशयनं मरुयाः स्तननं गौरवं क्लमः ।

इतीमे गर्भिणीधर्मा बहवोऽप्यत्र दर्शिताः ॥ ९९ ॥

तदेतत्काव्यसर्वस्वं समाधिर्नाम यो गुणः ।

कविमार्थः समग्रोऽपि तमेनमनुगच्छति ॥ १०० ॥

93. When the characteristic of one is well ascribed to another by a poet with due regard for

the general practice, it is deemed to be Samādhī.
Example:—

94. Lilies go to sleep and lotuses wake up. Here by an imputation of the action of eyes, words expressive of the same are employed.

95. The words—spit, eject, vomit and the like, if they are used in a secondary sense, are very elegant. Otherwise they enter the ranks of the vulgar.

96. After drinking the sparks of fire emitted by the rays of the Sun, lotuses seem to vomit them back with faces discharging red dust.

97. This is an elegant description; whereas it will be inelegant to say 'A damsel spits.' Samādhī also consists of a simultaneous attribution of several qualities to another. Example:—

98. These rows of clouds groaning under the huge weight of water in their wombs repose on the table-land of mountains.

99. A repose on a friend's lap, grumbling, heaviness and fatigue—these are the several qualities of a pregnant woman that are here set out (attributed to clouds).

100. What is known as the quality of Samādhī described above constitutes the richest treasure of poetry, and the whole host of poets run in pursuit of the same.

93 to 100. Verses 93 to 100 deal with समाधि, the last mentioned guna of poetry. Verse 93 defines समाधि. अन्यधर्मः The quality of a different object. ततः अन्यत्र In another object. लोकसीमानमनुरोद्धं शीलमस्येति तथाभूतेन लोकसीमानुरोधिना (कविना) In effect this means 'in conformity with the practice prevailing in the world. सम्यक् आधीयते यत्र Where it is well attributed. सः समाधिः स्मृतः Such a transference of a quality from one object to another is called समाधि. यथा introduces the example for समाधि. In verse 94 the first half is an example of समाधि. कुमुदानि निमीलन्ति Lilies close down. This is a description of the morning time when Kumudas close and lotuses bloom. कमलानि उन्मिषन्ति च Lotuses wake up. इति Thus. नेत्रक्रियाया अध्यासः तस्मात् नेत्रक्रियाध्यासात्. अध्यास means falsely ascribing a quality to another. The closing and waking up are qualities of eyes which are here ascribed to lilies and lotuses respectively. तद्वाचिनी = नेत्रक्रिययोः वाचिनी Expressive of the actions of eyes, adjectival to श्रुतिः meaning words. लब्धा Have been procured or employed. It is to be noted that समाधि is present only when the quality of one is transferred to another, धर्मारोपे समाधिः. But where an object possessed of a quality is ascribed as identical with another, it will be a case of the figure of speech known as अतिशयोक्ति. धर्म्यारोपे तु अतिशयोक्तिरलंकारः. The words निमीलन्ति and उन्मिषन्ति in the context which are primarily applied to eyes are secondarily used

with reference to the lilies and lotuses. It would therefore be gathered that a secondary use (लक्षणा) of words in a passage with the object of strengthening an idea amounts to समाधि. In other words where लक्षणा is resorted to with a प्रयोजन in view, it is a case of समाधि. The type of लक्षणा which is based on analogy is termed गौणी वृत्ति in ancient śāstraic literature. गौणी वृत्तिरपि लक्षणाप्रभेद एव, सादृश्यमूलकलक्षणाया एव गौणीत्वात्. Since the use of an expression in its secondary sense constitutes an essential ingredient for समाधि the author thinks it fit to deal with the expressions which in poetry can be used only in their secondary significance. And he accordingly deals with them in verse 95. निष्ठ्यूत, उद्गीर्ण and वान्त are three examples cited for the same. निष्ठ्यूत is the past passive participle of छिब् with नि to spit, उद्गीर्ण of गृ with उद् to eject and वान्त of वम् to vomit. निष्ठ्यूतश्च उद्गीर्णश्च वान्तश्च आदयः यस्य तादृशं शब्दजातं निष्ठ्यूतोद्गीर्णवान्तादि. गौणवृत्तिः व्यपाश्रयः यस्य तत् गौणवृत्तिव्यपाश्रयं चेत् If used in a secondary significance. अनिसुन्दरं The expressions will be quite happy. अन्यत्तु If used in their primary significance. ग्राम्यकक्ष्यां वगाहते The said group of words will descend to the level of the vulgar.

Verse 96 gives a specimen of good poetry which illustrates the use of all the said three words in their secondary meaning. पद्मानि Lotuses, subject of this sentence. अर्काशुनिष्ठ्यूताः Emitted by the Sun's

rays, adjectival to पावकविप्रुषः Sparks of fire, object of पीत्वा Having drunk. भूयो वमन्तीव Seem to vomit back. The object of वमन्ति is पावकविप्रुषः to be repeated from the first half of the verse. How do they release the sparks of fire once consumed by them? उद्गीर्णाः अरुणरेणवः येभ्यस्तथाभूतैः उद्गीर्णारुणरेणुभिः मुखैः Through mouths filled with the red dust of flowers. The red splendour of lotuses is the main object of this description. The redness is due to the fact that they have bloomed as a result of contact with the red rays of the Sun. It is therefore no wonder that they put on a red display. इति हृद्यं A description as set out in verse 96 is pleasing to the heart. अहृद्यं तु A description that is repulsive follows. निष्ठीवति वधूः इति. The root छिच् with नि used with reference to a lady is vulgar. The same word used with reference to sunbeams is permissible.

It has been previously stated that the ascription of one quality to another amounts to समाधि. Does it apply to a case where a number of qualities present in one are ascribed to another? Some of the predecessors of Daṇḍin have apparently answered the question in the negative. Daṇḍin dissents from that view and says that the transference of a number of qualities as well as of a single quality amounts to समाधि. युगपत् नैकधर्माणामध्यासश्च समाधिः मतः. युगपत् is an Indeclinable meaning concurrently. नैकधर्माणां is a compound word belonging to the variety of

सुप्सुपासमास. In effect it means अनेकधर्माणां. अध्यासः. Attributing numerous qualities of one to another is also called समाधि. यथा For example.

Verse 98 sets out an example of अनेकधर्माध्यास going to make up समाधि. It describes clouds loitering on the tops of mountains. इमाः मेघपङ्क्तयः 'These rows of clouds' is the subject of this sentence. It is qualified by two adjectives. गुरुणा गर्भभरेण क्लान्ताः गुरुगर्भभरं क्लान्ताः Fatigued by the weight of water in their womb. स्तनन्त्यः Groaning. The thunder is conceived of as the groanings of a woman in an advanced stage of pregnancy. अचलानां अधित्यकाः तासा-मुत्सङ्गः तं. अधित्यका means a table-land. Vide Amara :—उपत्यकाद्वेरासना भूमिरुर्ध्वमधित्यका. समधिशेरते. The Accusative in उत्सङ्गं is due to juxtaposition of शी with अधि. Vide Pāṇini :—अधिशीड्स्थासां कर्म. In this verse clouds covering the tops of mountains are described as having got several qualities of a pregnant woman transferred to themselves.

Verse 99 makes a comment of verse 98 pointing out the transference of qualities from pregnant ladies to clouds. Four such qualities are referred to :—(1) सख्यौ उत्सङ्गशयनं Out of weariness a pregnant woman would lean on the lap of her female friend. The use of the word उत्सङ्ग which means both surface and lap and the feminine gender in अधित्यका facilitate the transfer in question. (2) स्तननं A pregnant lady would groan under the heavy weight of the womb.

Likewise clouds thunder. (3) गौरवं Heaviness due to pregnancy. In the case of clouds it refers to the full load of water (4) क्लमः Fatigue as a result of which clouds as well as pregnant ladies repose. इति इमे गर्भिणीधर्माः बहवोऽपि अत्र दर्शिताः.

Verse 100 sums up that समाधि is a unique virtue of poetry which all poets seek after. तदेतत् What has been described above. समाधिर्नाम यो गुणः तदेतत् काव्यसर्वस्वम्. समाधि constitutes the whole treasure of poetry. समग्रोऽपि कविसार्थः तमेनमनुगच्छति All poets set great value on and seek after this quality of समाधि whether they belong to the Vaidarbha or the Gauda school.

इति मार्गद्वयं भिन्नं तत्स्वरूपनिरूपणात् ।

तद्भेदास्तु न शक्यन्ते वक्तुं प्रतिकवि स्थिताः ॥ १०१ ॥

इक्षुक्षीरगुडादीनां माधुर्यस्यान्तरं महत् ।

तथापि न तदाख्यातुं सरस्वत्यापि शक्यते ॥ १०२ ॥

101 & 102. Thus there are two different styles according to the characteristics described above. But their further divisions varying with each poet are not possible to describe. There is a good deal of difference in sweetness between sugar-cane, milk, jaggery and the like. But yet it cannot be precisely expounded even by Sarasvatī.

② each poet has his own poem style & we cannot find all

101 & 102. मार्गद्वयं Two different styles, that of the Vaidarbhas and that of the Gaudas. तद्भेदाः The variations of style. क्वौ क्वौ प्रतिकवि Each and every poet has a peculiar style of his own. स्थिताः तद्भेदास्तु वक्तुं न शक्यन्ते. Verse 102 brings out by means of an analogy that an exact division of styles and a description of their individual characteristics are incapable of description.

नैसर्गिकी च प्रतिभा श्रुतं बहु च निर्मलम् ।

अमन्दश्चाभियोगोऽस्याः कारणं काव्यसंपदः ॥ १०३ ॥

103. Natural genius, an extensive and clear knowledge and a deep application are the cause of this poetic excellence. (1) "Poeta nascitur, non fit."

103. This verse sets out the three causes that cumulatively contribute to poetry. नैसर्गिकादिगता नैसर्गिकी प्रतिभा. The idea is that (a poet is born, not made.) The next factor is श्रुतं learning which is बहु i.e. covers an extensive field and निर्मलं free from doubts. A clear knowledge of Śāstras like Vyākaraṇa, Tarka etc. is essential for a high-class poetic composition. The third factor is अमन्दः अभियोगः A diligent application; constant training or exercise. अस्याः काव्यसंपदः कारणं. The singular in कारणं indicates that all the three form a cumulative cause. On the same lines Mammata too says:—

Qualifications of a poet? (Mammata)
H.V. Vyākaraṇa

शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात् ।

काव्यज्ञशिक्षयाभ्यास इति हेतुस्तदुद्भवे ॥

न विद्यते यद्यपि पूर्ववासना-

गुणानुबन्धि प्रतिभानमद्भुतम् ।

श्रुतेन यत्नेन च वागुपासिता

ध्रुवं करोत्येव कमप्यनुग्रहम् ॥ १०४ ॥

extraordinary favour.

104. Though there is not the unique resourcefulness born of a superior inborn gift, speech will certainly confer a certain amount of favour if served by means of education and practice.

104. Verse 104 offers a consolation to those who have no natural gift of poetry. If by a high degree of education and persistent practice one dedicates himself at the altar of Sarasvatī, his labours will not be in vain. In fact most of the rhetoricians who are meticulous in their appreciation of poetry are not poets by nature but deserve to be ranked as high-class *literati* almost on a par with poets. Perhaps Dandin too is one of such persons. In that case the पूर्ववासना may be absent. That peculiar mould of the mind which accrues from previous births is पूर्ववासना. पूर्ववासनाया गुणः तमनुबध्नातीति पूर्ववासनागुणानुबन्धि adjectival to प्रतिभानं. The whole phrase simply means an excellent inborn poetic gift. यद्यपि न विद्यते Though it is lacking. श्रुतेन

BSK → Romeo Juliet
where is the Juliet?
Romeo is the Juliet?

By education, learning, erudition. यत्नेन च By effort, drill, perseverance, undivided application. उपासिता सती कमप्यनुग्रहं ध्रुवं कर्णेत्येव The goddess of speech surely confers a peculiar favour.

cast off. Lettering

तदस्ततन्द्रैरनिशं सरस्वती

क्रमादुपास्या खलु कीर्तिमिच्छुभिः ।

कृशे कवित्वेऽपि जनाः कृतश्रमा

both learning & exertion.

विदग्धगोष्ठीषु विहर्तुमीशते ॥ १०५ ॥

fit to sport

इत्याचार्यदण्डिनः कृतौ काव्यादर्शे मार्गविभागो नाम

प्रथमः परिच्छेदः ॥

105. Hence the Goddess of speech should be always served by persons desirous of fame with diligence and in due course. Despite poor poetic gifts, persons that have devoted their labour in that cause are competent to sport in the assemblages of learned veterans.

105. तत् Hence; because an earnest endeavour at mastering the art of poetry is always crowned with success. सरस्वती The goddess of speech or learning. अनिशं उपास्या खलु Should always be served. कीर्तिमिच्छुभिः By persons desirous of fame. क्रमात् Step

by step. अस्ततन्द्रैः सद्भिः Devoid of lethargy, adjectival to इच्छुभिः. The second half of the verse makes it clear that if by chance a man has not the good fortune to be ranked as a poet owing to the absence of the natural-born gift he will at least be favoured with an eminent rank among scholars. This has already been referred to in the previous verse. कृशे कवित्वेऽपि Though a man's poesy is poor. कृतश्रमाः जनाः Persons who have toiled in the field of literature. विदग्धगोष्ठीषु विहर्तुमीशते.

End of the First Pariccheda.

B. A. EXAMINATION.

Madras University Questions With Answers.

1931 March.

V. (a) Comment on:—

- ✓ (1) इदमन्धं तमः कृत्स्नं जायेत भुवनत्रयम् ।
यदि शब्दाह्वयं ज्योतिरासंसारं न दीप्यते ॥

Answer—Refer to pages 7 & 8.

- ✓ (2) इक्षुक्षीरगुडादीनां माधुर्यस्यान्तरं महत् ।

Ans.—Refer to pages 103 & 104.

✓ (b) Explain with reference to the context:—

यद्युपात्तेषु संपत्तिराधयति तद्विदः ।

Ans.—Refer to pages 28 & 29.

VI. (a) Explain clearly the meaning of:—

तदेतत्काव्यसर्वस्वं समाधिर्नाम यो गुणः ।

कविसार्थः समग्रोऽपि तमेनमनुगच्छति ॥

✓ *Ans.*—Refer to pages 98 & 103.

VII. (a) In what sense does Dandin use the term श्लेष? Refer to a few passages in your text-book where the grace is secured.

Ans.—Refer to page 57.

✓ (b) What is the value of culture to one who is not a genius?

A.—Refer to pages 105 & 106.

1931 September.

IV. (a) Annotate :—

नैसर्गिकी च प्रतिभा श्रुतं बहु च निर्मलम् ।

अमन्दश्चाभियोगोऽस्याः कारणं काव्यसंपदः ॥

Ans.—Refer to page 104.

(b) Write short notes on ओजस् (काव्यगुणः).

A.—Refer to P. 89 last para and P. 90.

V. What are the distinctive features of the various kinds of literary compositions recognised in the Kāvyaadarśa? Examine with reasons under which of these Harṣacarita may be brought.

Ans.—See verse 11.

VI. (a) शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली ।

Explain fully the portion underlined above.

A.—Refer to P. 14, last 4 lines and P. 15.

VII. (a) Comment upon the following with reference to the context :—

दुष्प्रयुक्ता पुनर्गोत्रं प्रयोक्तुः सैव शंसति ।

A.—Refer to pages 9 & 10.

1932 March.

I. (b) तदेतत्काव्यसर्वस्वं समाधिर्नाम यो गुणः. Illustrate this with special reference to the works of Kālidāsa that you have studied.

A.—Refer to pages 98 & 103.

II. (a) Comment on the following referring to the context :—

निष्ठ्यूतोद्गीर्णवान्तादि गौणवृत्तिव्यपाश्रयम् ।

अतिसुन्दरमन्यत्र प्राम्यकक्ष्यां वगाहते ॥

A.—Vide P. 98, lines 6 to 9 and
P. 100, lines 1 to 24.

III. (a) Explain in detail the importance given to वाक् or शब्द by Daṇḍin. What means does he suggest to make it fit to serve its purpose ?

A.—Summarise the contents of
verses 3 to 8, pages 6 to 12.

(b) Refer with illustrations to the distinguishing features of the वैदर्भी style.

A.—Vide Tabular column at P. 56.

Or

‘A poet is born, not made.’ Briefly consider this in the light of the observations of Daṇḍin.

Ans.—Refer to pages 104 to 107.

1932 September.

V. (b) In what sense are the following words used in your texts? निष्ठ्यूत and श्लेष.

A.—Refer to P. 100, last line; P. 57.

VI. (a) What is Daṇḍin’s conception of poetry ?

Ans.—Refer to pages 14 & 15.

(b) Distinguish between कथा and आख्यायिका ;
लास्य and छलिक.

Ans.—Vide notes on verses 23 to 30
at pages 33 to 38 ; page 48.

VIII. Explain fully :—

यया कयाचिच्छ्रुत्या यत्समानमनुभूयते ।

तद्रूपा हि पदासत्तिः सानुप्रासा रसावहा ॥

A.—Vide notes on verse 52 at Pp. 67 to 69.

1933 March.

V. Give an account of Guṇas and Doṣas recognised by Daṇḍin. How would you apportion them as between (a) the two schools recognised by him and (b) sound and sense ?

A.—Guṇas are enumerated in verses 41 & 42 at page 52. For Doṣas refer to notes on verse 7 at page 12 and notes on verses 65, 66 & 67 at pages 77, 78 & 79. For apportionment, vide Tabular column at P. 56. As for apportionment between sound and sense, see page 53, lines 12 to 19.

VI. (b) Write short notes on the importance of speech and literature according to Daṇḍin.

A.—See verses 3 to 6 at Pp. 6 to 10.

VII. Annotate :—

(6) कृशे कवित्वेऽपि जनाः कृतश्रमा विदग्धगोष्ठीषु विहर्तुमीशते ।

A.—Refer to pages 106 & 107.

- (7) मुक्तकं कुलकं कोशः संघात इति तादृशः ।
सर्गबन्धांशरूपत्वादनुक्तः पद्यविस्तरः ॥

A.—See Pages 20 to 22.

1933 September.

- VI. (a) State Daṇḍin's opinion on the classification of गद्य into कथा and आख्यायिका. What arguments does he adduce in support of his view?

A.—Vide notes on verses 23 to 30
at pages 33 to 38.

- (b) Of the ten Guṇas mentioned by Daṇḍin, point out those which belong in common to both the वैदर्भी and the गौडी styles of poetry.

A.—Vide Tabular column at page 56.

- (c) What factors go to the making of a poet according to Daṇḍin? What is the ultimate test of poetry in his view?

A.—See Verse 103 at P. 104 and
P. 14, last four lines and P. 15.

- VII. (a) Explain clearly the following:—

कामं सर्वोऽप्यलंकारो रसमर्थे निषिञ्चति ।
तथाप्यग्राभ्यतैवैनं भारं वहति भूयसा ॥

A.—See pages 75 and 76.

- VIII. Write short notes on गौणवृत्ति.

A.—Refer to page 100.

1934 March.

III. (a) What is Daṇḍin's conception of a good Kāvya? Explain fully :—

शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली ।

A.—See P. 14, last four lines & P. 15.

Or Explain and illustrate the following—

मुक्तकं कुलकं कोशः संघातः A.—Vide Pp. 20 & 21.

माधुर्यं A.— „ „ 66 to 70.

समता A.— „ „ 63 to 66.

(b) Explain and discuss the relative importance of the various modes of describing a hero referred to in the Kāvyaadarśa.

A.—See verses 21 & 22 at Pp. 29 to 31.

VI. (a) Explain fully—

पयोधरतटोत्सङ्गलम्संध्यातपांशुका ।

कस्य कामातुरं चेतो वारुणी न करिष्यति ॥

A.—Refer page 89, page 91, last six lines and page 92, first six lines.

VII. (a) Annotate—

(7) तत्कथाख्यायिकेत्येका जातिः संज्ञाद्वयाङ्किता ।

A.—See pages 33 to 38.

(8) तथाप्यग्राम्यतैवैनं भारं वहति भूयसा ।

A.—Refer to pages 75 & 76.

1934 September.

V. (a) What is Daṇḍin's conception of ग्राम्यता, and what is its relation to माधुर्य ?

A.—See verses 62 to 64 and notes thereon at pages 75 to 77.

(b) Define and illustrate :—

अर्थव्यक्तिः A.—See verse 73, Pp. 83 & 84.

उदारता „ 76 „ 86.

ओजः „ 80 „ 89 to 92.

VI. (a) Explain with reference to the context :—

अनत्यर्जुनाब्जन्मसदृक्षाङ्गो वलक्ष्मणः ।

A.—Refer to pages 60 & 61.

(b) Annotate :—

(5) गृहाणि नाम तान्येव तपोराशिर्भवादृशः ।

संभावयति यान्येवं पावनैः पादपांसुभिः ॥

A.—See notes on verse 86 at P. 94, last four lines and page 95, first four lines.

(6) मधुरं रसवद्वाचि वस्तुन्यपि रसः स्थितः ।

येन माद्यन्ति धीमन्तो मधुनेव मधुवताः ॥

A.—See notes on verse 51 at pages 66 & 67.

1935 March.

VI. (a) Give the essential characteristics of a Mahākāvya according to Daṇḍin. Discuss if and how far the Meghadūta satisfies those conditions.

A.—See verses 14 to 20 and notes thereon at pages 22 to 28.

(b) Explain clearly (1) समाधिः and (2) माधुर्यं.

A.—See verse 93 and notes thereon at page 99.

A.— „ 51 „ Pp. 66 & 67.

VII. (a) Annotate

(5) मही महावराहेण लोहितादुद्धृतोदधेः ।

A.—See verse 74 at page 85.

(6) कुरो कवित्वेऽपि जनाः कृतश्रमा विदग्धगोष्ठीषु विहर्तुमीशते ।

A.—See verse 105 at pages 106 & 107.

(b) Explain fully :—

यया कयाचिच्छ्रुत्या यत्समानमनुभूयते ।

तद्रूपा हि पदासक्तिः सानुप्रासा रसावहा ॥

A.—See verse 52 & notes thereon
at pages 67 to 69.

1935 September.

IV. (a) Name the two schools of poetry recognised by Daṇḍin. Describe them clearly bringing out their characteristic differences. Show to which school Kālidāsa may be said to belong. Give illustrations wherever possible.

A.—Vide Tabular column at P. 56.

(b) Define and illustrate :—

प्रसाद

A.—See verse 45 at page 60.

कान्ति

A.—See page 94.

VII. (a) Annotate :—

किमन्धस्याधिकारोऽस्ति रूपभेदोपलब्धिषु ।

A.—Refer to pages 12 & 13.

(b) Write short notes on :—

स्कन्धक

A.—See verse 37 at page 45.

अपभ्रंश

A.—See verse 36 at page 41,
page 42, lines 1 to 4 and
page 45, lines 2 to 8.

1936 March.

I. Applying Daṇḍin's canons of literary criticism, bring out with apt illustrations the points of excellence in Kālidāsa's style.

Ans.—This is too big a question. A general answer will run into a volume by itself. The examiner expects the student to refer to some of the Guṇas mentioned by Daṇḍin and examine their applicability with reference to the prescribed text-book with suitable illustrations.

II. (a) 'A poet is born, not made.' Set forth Daṇḍin's criticism of this view.

Ans.—Refer to page 104.

(b) Explain, giving illustrations, why the Gaudas adopt certain qualities of style which are diametrically opposed to the Vaidarbhas.

A.—P. 56, Verse 44; P. 58 line 1,
P. 60, verse 46 and lines 10 to 13;

P. 62, lines 1 to 4; P. 65, verses 49 & 50;
P. 70, verse 54; P. 73, verses 59 & 60;
P. 82, verse 72; P. 88, verse 83; P. 92,
verses 89 to 92.

V. Distinguish between:—

श्रुत्यनुप्रास & वर्णानुप्रास A.—See verses 52 & 55.

कथा & आख्यायिका A.—Vide notes on verses 23
to 30 at pages 33 to 38.

VI. Explain fully:—

मही महावराहेण लोहितादुद्धृतोदधेः ।

इतीयत्येव निर्दिष्टे नेयत्वमुरगासृजः ॥

A.—See verse 74 at page 85.

VII. Annotate:—

(b) पद्मान्यर्काशुनिष्ठयूताः पीत्वा पावकविप्रुषः ।

भूयो वमन्तीव मुखैरुद्गीर्णारुणरेणुभिः ॥

A.—Refer to page 100, last four lines
and page 101 up to end of 1st para.

(e) वंशवीर्यश्रुतादीनि वर्णयित्वा रिपोरपि ।

तज्जयान्नायकोत्कर्षवर्णनं च धिनोति नः ॥

A.—See verses 21 & 22 and notes
thereon at pages 29 to 31.

1936 September.

V. (a) Give an account of Daṇḍin's conception of
Kāvya. A.—See verse 10 at page 14.

(b) मधुरं रसवद्वाचि वस्तुन्यपि रसः स्थितः । Write an
explanatory note on the term रस as used
here. A.—Refer to page 67, 1st para.

VI. (a) Explain fully :—

प्रसादवत्प्रसिद्धार्थमिन्दोरिन्दीवरयुति ।

लक्ष्म लक्ष्मीं तनोतीति प्रतीतिसुभगं वचः ॥

A.—See page 60.

VII. Annotate with the context:—

(c) सागरः सूक्तिरत्नानां सेतुबन्धादि यन्मयम् ।

A.—Refer to page 43, last 8 lines
& page 44, lines 1 to 16.

(d) अन्यो वक्ता स्वयं वेति कीदृग्वा भेदकारणम् ।

A.—Refer to page 35, lines 10 to 14
& page 37, lines 4 to 6.

1937 March.

V. (a) Explain and illustrate any four points of difference between the Vaidarbha and Gaudīya styles of composition.

A.—Vide Tabular column at page 56.

Or Set forth Dandin's classification of metrical composition and offer critical remarks thereon.

A.—Refer to page 16, verse 11; page 20, verse 13; page 22, verse 14.

(b) Write short notes on

(1) अपभ्रंशः Ans.—See verse 36 at page 41; page 42, lines 1 to 4 and page 45, lines 2 to 8.

(2) यमकं Vide verse 61 at page 75.

- (3) प्रतिभा A.—Vide verse 103 at P. 104
 (4) लास्यं A.— " P. 48.

VI. Explain fully :—

आदिराजयशोबिम्बमादर्शं प्राप्य वाङ्मयम् ।
 तेषामसंनिधानेऽपि न स्वयं पश्य नश्यति ॥

A.—Refer to pages 8 & 9.

VII. Annotate with the context :—

(b) कविसार्थः समग्रोऽपि तमेकमुपजीवति ।

A.—Refer to page 98, last 4 lines
 and page 103, second para.

(h) नेदृशं बहुमन्यन्ते मार्गयोरुभयोरपि ।

A.—Refer to page 86.

1937 September.

II. (a) To which of the two schools of style set forth by Daṇḍin would you assign Māgha? Support your view with illustrations.

A.—Nearer Gaudī than Vaidarbhī.

V. (a) Explain Daṇḍin's conception of Guṇa and its importance in literary composition.

A.—Refer to page 52, verses 41 & 42.

(b) Write short notes on :—

(1) शब्दज्योतिः A.—Page 8, from line 8 to the end of para.

(2) छलिकं A.—See page 48.

(3) छन्दोविचिति A.—P. 18, last 3 lines; P. 19 and page 20, lines 1 to 5.

VI. Explain :—

चन्दनप्रणयोद्गन्धिर्मन्दो मलयमारुतः ।

स्पर्धते रुद्धमद्भैर्यो वररामाननानिलैः ॥

A.—See Notes on verse 49, pages 63 to 65.

VII. Annotate with the context:—

(e) किमन्धस्याधिकारोऽस्ति रूपभेदोपलब्धिषु.

A.—Refer to pages 12 & 13.

(f) मुखमिष्टार्थसंसिद्धौ किं हि न स्यात्कृतात्मनाम्.

A.—Refer to page 33, lines 10 & 11 ;

P. 36, last para ; P. 38, lines 5 to 10.

Riddle:
का इति वाहिनी गंगा
Which

भासते भासते किर्ति ।

सारस्वतसरस्वतः ।

पन्द्रिका सानिःमन्दा

यथा स ज्ञानमोदद ॥

by Bhatt.

(our lecturer)

St. Joseph's
Bangalore

Mrs. Antoinette
Raman

St. Joseph's
Bangalore

B. A. & Intermediate Sanskrit Text-books

Edited by

C. Sankara Rama Sastri, M.A., B.L.

—:o:—

1. RAGHUVAMSA Cantos 8 & 9 with
English Notes & Translation Re. 1—0—
2. SVAPNAVASAVADATTA with
English Notes & Translation 2—0—
3. MALAVIKAGNIMITRA with San-
skrit commentary and English
Notes & Translation 2—0—
4. CHANDRALOKA, Fifth Mayukha,
Alamkara Prakarana with
English Notes and Translation 1—0—
5. CHAMPU RAMAYANA—Kishkindha
Kanda and Sundara Kanda with
English Notes & Translation 2—0—
6. English Notes & Translation
of Vemabhupalacharitasangraha 0—12—

For copies apply to :—

The Manager,

SRI BALAMANORAMA PRESS,

MYLAPORE, MADRAS